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THE LABAN ART OF MOVEMENT GUILD

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TO

RUDOLF LABAN

On Wednesday, December 15th, 1954, our President, Rudolf Laban, celebrates his 75th birthday. On behalf of all Guild members we offer him our sincere congratulations, and to him, in all humility, we dedicate this special number of our magazine.

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LETTER TO MR. LABAN

Dear Mr. Laban,

It is now nearly nine years since the Guild which bears your name came into being, and we should like to take this opportunity of expressing our deep gratitude to you for all that you have done for us.

At Guild Conferences, in lecture and discussion, you have opened our minds to new possibilities, and at Council meetings you have clarified our thoughts. In practical classes you have shown us the delights of dancing and in our difficulties you have helped us.

For all these things we thank you, and on the occasion of your seventy-fifth birthday we send you warmest greetings from all your friends in the Guild.

THE LABAN ART OF MOVEMENT CENTRE

Guild members will be glad to hear that Mr. Laban's work has been given a permanent home. The **Laban Art of Movement Centre** has recently been established by Deed of Trust, to set up a world centre of movement and research. For this purpose the freehold premises in Addlestone, Surrey, with several buildings, sixteen acres of land and garden, the Art of Movement Studio, and a collection of kinetograms and of Mr. Laban's space models and tables have been donated to the Trust.

MY TEACHER LABAN

Laban—he was my teacher, though never in the sense this word is generally used. He was the moving spirit, the guide who opened the gates to a world I had dreamed of, not yet knowing that it was dance I was seeking for. He was the one who showed me the little path leading into the jungle, which, later on, I had to clear for myself so it might become my own place to live in, to grow in and to branch out from.

The early periods of Laban's work are nearer to me than his later ones could possibly be, as in time our ways diverged quite naturally. With his manifold tasks and interests Laban needed a much broader field than I could ever have covered.

To write about Laban's beginnings—which to a certain degree were also my beginnings—would mean to open one of those closed cupboards where whole periods of my life were stored away and hardly ever looked at again, as the fully-lived present never gave me the leisure to look back. It might be fun, though it might also be a bit dangerous to let oneself loose on the pictures of the past, their reflections having become too serene to match reality any more. But is not this one of the privileges of age? Laban, the veteran, the venerable initiator of the new dance, would surely not mind, having long since grown above struggles, fights and ambitions, looking down from his Olympic height and smiling at the efforts of those who try to draw out the line of his life and work.

Laban has always been a great wanderer, who, after entering an unknown country and having found what he wanted or what happened to meet his need, would leave it for the next one to be explored likewise. But wherever he stayed, even if it were only for a short while, he has left his traces. He has been forced to make many detours and has probably enjoyed branching off the main road from time to time to investigate the more intimate side tracks and by-paths. But the original direction of his research was never touched nor changed by this. The essential quality of his work might be caught in one word: movement.

He told me once that it was the vision of a great work of art, a combination of dance, music and poetry, which started him on his way. But how was dream to become reality, when the chief instrument needed for the actual creation, the Dance Chorus, did not exist? The *ballet* dancer of that time was not fit for the dance as Laban visualized it. The modern dancer had not yet come into being. Laban had to build up the new instrument himself and find the means of doing so.

His gymnastic system, based on the natural organic movement of the human body and the principles of tension and relaxation, was born out of his need for a new style of dancing and a new type of dancer. Even the roots of his dance notation grew strong from that first big need, though it took him years and years of never-ceasing work to tame the freed and wild-growing movement, to lead the overflowing waters into the controllable channel of a consciously limited harmony, so it

might become a speakable, a legible and a writable language of its own.

Summer, 1913: Switzerland, the Lago Maggiore and the lovely country around Ascona. When Harald Kreutzberg danced there for the first time, he called out, " But, Mary, this is a dancer's landscape! " I knew that and loved the spot for it. Open air, meadows surrounded by trees, a sunny beach and a small group of rather queer people; Nelly, the coloured girl with her beautifully-shaped body and the movements of a half wild, half shy young animal; the dwarf-like little painter from Munich. How young we were! We moved, we jumped, we ran, we improvised and outlined our first simple solo dances and group sketches. To me it was meant to be a short summer course and turned into a life's direction.

And there was always Laban, drum in hand, inventing, experimenting. Laban, the magician, the priest of an unknown religion, the worshipped hero, the Lord of a dreamlike and yet ever-so-real kingdom. How easily he would change from the gallant knight into the grinning faun! How kind, how humorous and friendly he could be, and how terrifying, with his sarcastic smile and his ever-ready pencil drawing the most vivid and often very cruel caricatures. They were brilliantly done. Like a glaring flashlight they pointed out your own weak spots to you, and this in a more direct and more convincing way than any other criticism could have done. In facing and accepting them one learned a lot about one's own dear self.

Laban, the painter and designer, showed us how to draw. In invoking our imagination by his own vivid fantasy his instruction always turned into a lesson in improvisation, and as a final result into dance.

What a wonderful improvisor he was himself! And what a wonderful time we had watching him, when he was in one of his humorous moods! With a flicker of an eye he seemed to take in every funny detail of a movement, a picture, a person or a given situation, and combining them with a few characteristic gestures change anything and everything into burlesque. We could not get enough of it.

There was, for instance, his interpretation of an Austrian military march. It needed no more than a bunch of keys, a heel knocking against wood, a quick movement of the head and a military salute to produce the exciting atmosphere, to create the typical situation of an Austrian infantry regiment parading through the streets of Vienna with the civilians falling into the marching rhythms and shouting their enthusiasm. Laban made us hear and see it all so vividly that we started marching and singing too.

We danced with music and without it. We danced to the rhythms of poetry, and sometimes Laban made us move to words, phrases, little poems we had to invent ourselves. Though these experiments did not and could not lead to a definite artistic form, they opened up another part of the magic land and helped to deepen our emotional background.

One of those " poetical " improvisations I remember quite vividly,

and while trying to write it down, I can't help shaking with laughter. It was meant to become a *Song to the Night*. The eight or ten of us had formed a circle facing each other, concentrating, waiting. Then a face was lifted, the gesture of an arm followed, and a voice, deepened by emotion, could be heard:

" The night is dark . . ."
a second movement
and a second voice, " dark is the night . . "
a third "and blue . . ."
Then the chorus
shifting to the right,
mezzoforte, " blue night . . ."
to the left,
piano, " dark night . . ."
coming to a standstill,
all faces and arms lifted up
pianissimo, " beautiful . . ."

Anybody watching this improvised performance must have thought us a bunch of silly idiots. But of course to us it meant one more exciting adventure and dance experience.

Laban had the extraordinary quality of getting you free artistically, enabling you to find your own roots, and thus stabilized to discover your own potentialities, to develop your own technique and your individual style of dancing.

He had built up his gymnastic system. But otherwise there were as yet no limits, no theoretical lines drawn, no strict laws to be followed. What years later was to become his dance theory and was called his dance philosophy was at that time still a free country, a wilderness, an exciting and fascinating hunting ground, where discoveries were made every day. Every new phenomenon was looked at with equal curiosity only to be jammed into one big bag, where it had to stay, to be studied, to be analyzed, to be worked on later.

Laban hardly ever criticized or corrected us. Sometimes, while watching a class, he seemed preoccupied by something else, working, maybe, on a new idea, a new outlet for his ever so busy and creative mind. But if you needed his help, he never failed you. His judgement was infallible. If he had said " yes " to what you had done, it was yes, and the future proved it to be and to stay yes. It was the same with his ever-so-dreaded " no."

After Laban had fully approved of the sketch for my first *Hexentanz* I was so overcome with joy that I jumped all over the studio, sprained my ankle and could not move for a whole unhappy fortnight. But the witch dance was brought to life and went on living. It became part of my first solo programme. It had to undergo many changes and pass

through many different stages of development, until, twelve years later, it reached its definite artistic form.

I had worked hard on another study, called *The Dance of the Straight and Curved Lines,* and was deeply convinced that I had accomplished something really beautiful. But Laban only shook his head, " No, Wigman, no good at all." What a shock, what a disappointment! I simply could not face it, and trying to fight the terrible death sentence I worked myself into such a fury that, barefooted as I was and dressed in my short dance tunic, I stormed out of the room and climbed the rocky hill behind the house to hide my shame, to howl my sorrow into the warm and comforting soil. It did not take me long to find out that the dance I had cherished so much was a still-born child, to be buried as quickly and as quietly as possible. Of course, I mourned it deeply, but I also discovered that I had not worked in vain, because I learned many things about spatial harmony and its technical approach.

Many of those first dance sketches and studies had to suffer the same fate. Laban seemed to be without any compassion. He left me alone with my emotional battles, my technical troubles and the never-ending struggle for a clear and convincing dance form. And this was the best of all, and perhaps the greatest of all pedagogical achievements: to be given not only one's artistic independence, but to be forced into an absolute self-responsibility. I can never thank Laban enough for having given this to me.

Now that I *have* let my memory loose on those bygone times, long forgotten stories, pictures, situations turn up again. Happy, funny, burlesque, sad and tragic ones, Laban being the centre of them all.

The Monté Verità, where he held his summer courses in 1913 and 1914, was a beautifully situated vegetarian Sanatorium where all sorts of people came for a somewhat mysterious treatment. The more or less healthy guests joined our courses and got a lot out of the work. But not only those! I never quite understood how Laban did it, but he worked miracles on the seriously sick ones. He was a very good-looking man, and if he wanted to he could be irresistible. But it could not possibly have been his personal charm alone, nor could it have been his easy approach to human nature in general. There must have been something else, a quality even unknown to himself, a supersense of knowledge about the healing powers of movement, which enabled him to help where others had failed.

I wish I were a writer, so I could tell the story of " the floating kidney " the way it should be told, with all its sad and touching, its humorous and human details. The floating kidney was a very sick-looking lady, to whom, irreverent as we were, we had given the name of the disease she was suffering from. She was condemned to a wheel chair. One day Laban told me that she wanted to take solo lessons with him.

I gasped for breath, "You can't do it, Laban, it is dangerous." And he with a broad grin, "Wait and see!"

The next morning Madame was wheeled into the studio, accompanied by her maid. Very carefully she was led to a chair, the maid standing behind her, Laban in front of her and I next to him. He had asked me to demonstrate during the lesson, and not ever guessing what was going to happen, I expected the worst. Well, he just made her relax her head, move her shoulders, her arms and her beautiful but rather dead-looking hands.—Later on he went so far as to make her lift her legs and move her feet. The result was incredible. The sad face lighted up again. She dared to move and discovered that she could move. After a while she was even able to walk.

The lesson finished, Madame would summon her maid, who opened a delicately embroidered bag and dropped a silver coin into my hand. Five Swiss francs! A lot of money at that time. And we were poor. If Laban threw the silver piece into the air, it was the sign that he was going to spend the money with us. When darkness came and with it the most beautiful atmosphere of the "dancer's landscape," we would walk along hills and through woods, passing fairy-like meadows, where thousands of glow-worms were floating in silent dancing.

Dance—it was there, in us, with us, around us, sweet and cruel, beautiful and ugly, mysteriously calling.

After taking possession of the courtyard of the shabby country inn the silver piece was thrown on the table, the big bottle of red country wine was brought and emptied to the last drop. We danced, we sang, we yelled and became silent again, when, walking home, the stars were sparkling, speaking to us of that other world of the dance, the cosmic, the eternal one.

If it happened that two of the precious silver coins survived, Laban took us to a small Italian restaurant in Ascona, where, to our greatest delight, were were fed on a real bloody steak, for once to recover from the tasteless vegetarian food, the "hot grass" as we used to call it. The electric piano was put into action. We danced for hours.

Or we went for a picnic in the hilly country above Ascona. Ferns and the wild growing broom were cut and quickly made into primitive dance costumes. Silhouetted against the darkening sky we improvised on the top of a steep rock, while our audience watched from the bottom.

Laban was always there, dancing and improvising with us, encouraging even our sometimes rather primitive and childish ideas. Did he enjoy himself as much as we did?

Happy times, never to be repeated! None of us worried about the future. We did not yet think of dance as a profession. And when Laban

said to me, " You are a dancer, you belong to the stage," I did not even believe him.

The name of Laban had become known. His experimental work was no longer ridiculed. The number of students had increased. Plans were made and took shape: Dance theatre. The waves of enthusiasm flowed high. But the disenchantment came over-night.

The first World War broke out and left Laban stranded in Ascona. One after the other the students and artists who had gathered around him left. I was the only one who stayed on. There was a queer feeling of emptiness, of insecurity growing in everything and everybody. Even the landscape seemed to have changed, revealing for the first time threatening features behind the mask of its glowing beauty. I occupied a big, bare room in an isolated house overlooking the lake. And it still makes me shiver when I think of those restless nights, when I lay awake, frightened and overwhelmed by the idea of the war going on, all alone in that silent house which seemed to be haunted by ghosts.

It was during this period that Laban started to work intensely on his dance notation. As there was no one else, I became the usually docile but occasionally obstinate victim of his theoretical research.

Dear Laban, do you remember how every morning you used to knock at my door (" Here comes the choreographer! "), how you emptied your bag, and how your papers, covered with hastily scribbled notes and signs from crosses to tiny human bodies and back again to crosses, stars and curves were spread all over the room, leaving me only a small place for the practical demonstration? I can see you sitting there, writing, drawing, thinking, brooding and critically observing my movements, my efforts to grasp your intentions and follow your instructions. Nothing could stop you, no failure ever discouraged you. . . .

The result of this hard struggle was the development of his scales of movement (Schwungskalen). The first of these scales consisted of five different swinging movements leading in a spiral line from downward to upward. The organic combination of their spatial directions and the natural three-dimensional qualities led to a perfect harmony. The different movements did not only flow effortlessly from one to the other, they seemed to be born out of each other. To point out their dynamic value they were given names like pride, joy, wrath, etc.

It was hard work for me too! Every movement had to be done over and over again until it was controlled, until it could be analysed, transposed and transformed into an adequate symbol. I have always had a pronounced feeling for rhythm and dynamics, and my belief in " living " a movement and not only doing it, was strong. Therefore my individual way of expression and reaction must have been as much torture to Laban as his indefatigable striving for objectivity was to me.

It needed no more than hearing the word " wrath " for me immediately to go into the most wonderful rage I could get out of myself. The

endlessly repeated movement having become more or less mechanical, I was simply delighted to do it for once in a different, in a " personal " way. You ought to have seen Laban's reaction! *His* wrath was even stronger than mine. Only it had nothing to do with his work. Like a hailstorm it came directly down on me. He called me a clown, a grotesque dancer, and reproached me with my total lack of harmony. He moaned about disturbing his theory by my super-self-expression, declaring that the movement itself *was* wrath and needed no individual interpretation.

I did not understand at all why he was so upset. Not then! I believe I even hated him at that moment. Did he not try to kill something in me, even the best I had? Inexperienced as I was, I could not know that I was given a really great lesson, one of the most important in my artistic life, never to be forgotten again.

I believe the foundations of my career as a dancer as well as a dance pedagogue were laid in those short moments. Objectivity and responsibility, patience, endurance and self-discipline! How I needed them when I worked on my solo programmes, when my enthusiasm, my impatience, my passion for expression carried me away—when I was tempted to ignore all arising difficulties and complications—when it was so easy and seemed so right to jump over empty spots, to glide around dangerous corners or to fill unexpected holes with hastily improvised movements, so I might go on and lose no time on the necessary but often so tiresome transitions. Or when I was working with a group of young dancers, fascinated and absorbed by the dance idea I wanted to work out with them, their far too individual reaction and interpretation, their misunderstanding of my intentions, even their spontaneous enthusiasm made me lose the track I was following in my mind. If I got impatient or lost my temper, they were terrified, did not react any more, and I could not go on with the work.

Only then I understood Laban's fury and my own terror of it, and understood the young dancers too, who believed that they were doing their best, just as I had done and felt when I was Laban's pupil. What a struggle, what an inner fight! But what a wonderful, what an adorable fight from beginning to end. And I *had* learned my lesson. I knew that, without killing the creative mood, I had to keep the balance between my emotional outburst and the merciless discipline of a super-personal control, thus submitting myself to the self-imposing law of dance composition.

I stayed with Laban for seven long and hard years (1913-1919). Looking back at them, their hardship is forgotten. They seem to have been very beautiful, very adventurous and incredibly rich. When we parted, Laban knew as well as I did that henceforth I would be able to fight the battle of my life alone, that beloved battle which has ever been and still is: dance.

After many failures my new solo programme given at the civic theatre in Zürich became a great success. Laban came to congratulate

me. He smiled and suddenly bent his knee. "Dear Wigman, though there was only one really harmonious movement in your whole programme, I admit that you are a dancer, a great one even."

That was Laban, and that was more than thirty years ago. Today *I* would like to bend my knee before him and thank him for what he has been to me, for what he has given me.

Mary Wigman.

FROM FAR AND NEAR

We print below a selection of tributes to Mr. Laban that we have received from a number of his former colleagues and pupils.

We should like to express our gratitude to all those who so kindly sent contributions and our regret that owing to limitations of space we have been obliged to omit some and shorten others.

[Note: the dates at the head of each group of contributors refer to the years during which these particular people first joined Mr. Laban's school or group.]

1913-1918

Dear Laban,

The challenge to join this celebration came to me like a greeting from old times. Next year I shall be seventy. My wife has reached that age already. And now you are seventy-five. But it seems to me that our generation maintains the ability to work right to the end, we have nothing to fear from old age.

I have written about how you started your career and of the days of our early youth spent together, in my memoirs called *Munchen Leuchtete* and I shall deal with the Dance Congresses in my next publication *Im Feuer unserer Liebe* which will be brought out later. As I cannot repeat it all in this letter, I will close by sending you our very best wishes.

Hans Brandenburg,
(*Writer, Böbing, Bavaria.*)

To Laban, body, soul and spirit of man are one and indivisible. That is why he studied the harmony of movement and its relation to inner life. But he also saw how this harmony has its counterpart in the world of crystals, and his coloured drawings of them are some of the most beautiful I have ever seen.

In 1913 I found my way to Laban as a pupil—the link of friendship is today as strong as it was then.

J. A. Meisenbach,
(*Editor, Bamberg.*)

When in this thirties, Laban said to me one evening, "When I die, I will push the clouds around up there," and that is how he always was—out of anything, he could create dance compositions. I also remember his beautiful hands which were capable not only of producing dance gestures, drawings and music, but also of dealing with more mundane things, caring for gardens and nursing people. No child was ever happier than when carried in his hands!

Through his interest in dance, his versatility in art and education; through his originality in vision and thought in all subjects, and his ability to create new forms, and build new bridges, a life full of beauty and originality has been formed, though one not without its hardships and privations. His imagination has developed unhindered and his humour has thrived through joy and sorrows.

During long winter evenings lovely dance improvisations and beautiful poems were composed, also unusual musical compositions written in the dissonant style, at that time almost unknown. Also priceless caricatures about which one could guess a lot by watching the gleeful expression on his face while he drew. Also at the piano—from which, incidentally, he could produce the most fantastic orchestral sounds, he managed to caricature incidents from daily happenings: the soothing of an irate creditor, the descriptive scene of cake baked as hard as stone, the unwelcome visitor who won't go. . . .

His valuable and well-chosen words, used to sum up his opinions, will always remain in my memory.

Suzanne Perrotet,
(Dance School Director, Zürich.)

Laban storms into my room to discuss with me his plans for our Dance Theatre, and leaves with me heaps of drawings and notes which take me several days to sort out. But at last the model of the so-called Dance-Temple is built. The dancers were to enter the six-cornered stage from behind pillars standing at the six corners. Both light and music came from above the stage. The musicians were not to be seen. Laban knew all about the laws of acoustics. This temple would have been the ideal building since the audience was to be seated so that every spectator could see every dancer from top to toe. But, alas, it has yet to be built.

Katja Wulff,
(Dance School Director, Basel.)

1919-21

"Prometheus Rudolf von Laban"—that is how I should like to symbolise the genius of Rudolf von Laban and his uniqueness. The flame of modern dance which he lit like a Titan led to a revolution of the whole dance world. I feel happy to have taken part as one of the dancers in Laban's group in those decisive years about 1920.

A thousand fascinating memories link me to Laban. We were a multi-coloured flock, a somewhat gipsy-like lot, we Labanese, and soon

we became the terror of Stuttgart's bourgeoisie. Laban thought us grand, and so we thought him. This gamin-like trait, this charm and this noblesse of his we loved with all our hearts. He was the great sorcerer and is still.

With the most hearty congratulations and wishes in admiration,

Julian Algo,
(Ballet-Master, Royal Opera, Stockholm.)

It is now over thirty years ago since I first met Rudolf Laban. I had studied his method in Zurich, where I then lived, but felt strongly that I wanted to work under Laban himself. That is how I came to Stuttgart, where I asked him if he would accept me as a student. He had a good look at me (I think you will know what it means when Laban has a good look at you!) and said: " Come this afternoon and join my class, come and dance with us." This, my first experience of Laban as a teacher, I shall never forget. Up into the air, down on the floor, jumping and turning and twisting, round your body, under your body, over your body! A whirlwind into space, that was how I got to know Laban's teaching. Awakening of the creative spark, participation with your whole being, that is the essence of dancing, the essence of living.

When later I joined Laban's dance group at Gleschendorf where young dancers from all over the world came together, I experienced this again in the unforgettable team work which made ideas materialise.

Lucky is he indeed, who finds a master and teacher like Rudolf Laban.

Sylvia Bodmer.
(Choreographer, Manchester. Vice-Chairman, L.A.M.G.)

An Unexpected Experience.

In the middle of the 'twenties Laban was active in Hamburg where we in our own theatre were constantly performing new ballets and dances. The group contained about fifteen to twenty dancers who had been studying with Laban for four to five years. The popularity led us on tours all over Germany and also to Yugoslavia.

On the day of the opening in Belgrade we discovered that the music of the lyrical-dramatic ballet " The Blinded " had disappeared. Now, as always, Laban was master of the situation and his command was brief: " Children, we dance ' The Blinded ' without music, but all of you sing and hum it to yourselves! " We were, of course, " fire and flame " for this idea.

The evening came, the curtain rose and we danced " The Blinded " which was an unforgettable event to all of us. And the result was quite unexpected! The critics of the Press praised all the dances and especially the " Ballet without Music " which received the most enthusiastic acclamation. Here it was clearly proven that Laban's great personality and his highly artistic spirit had been victorious and shown the composition

of dance and dramatic action as an absolutely independent piece of art.

Edgar Frank,
(*Dance School Director, Stockholm.*)

In spite of our age of narrow specialisation, Laban's lifework has swung in wider and wider circles like that of all great masters of a renaissance in all fields of human endeavour. He has been creative for more than fifty years in the entire field of movement. He is a dancer who created and inspired numerous dance works, both for the stage and for the self-enjoyment of laymen. He is a unique teacher, who educated dancers and teachers and opened new ways for dancing as an element of general education. He created the modern valid theory of the harmony of movement and a practical system of notation of movement. He moved on from the art of movement to study, analysis and use of movement in work and psychological observation. He now is crowning these achievements by exploring the use of movement in therapy and recovery.

With all these achievements he never rested, he always moved—and is still moving—on and on. In this amazingly dynamic man we are privileged to see personalised the genius of human movement in its pervading unity from use in work to its expressive and healing powers. The greatest dancer of our time is also the greatest teacher and scholar of movement. Whenever one is in contact with this creative force, one is fortified by a new confidence in the constructive and positive powers of mankind and life, an experience so rare in our time. Laban is still growing and moving and we can still expect new discoveries by him. His work will continue to influence art, education, therapy and industry for generations to come.

Martin M. Gleisner,
(*Supervisor of Social Service, United H.I.A.S., New York City.*)

Stuttgart, summer 1920: " It is just a collection of exercises " was the laconic answer which Rudolf von Laban, a fascinating and strangely exciting personality, gave me, when, as a young student of music and drama, I had the great fortune of making his acquaintance and asked him about the contents of his new book *Die Welt des Tänzers* (The World of the Dancer) which was just being printed.

When later, on reading his book, I found no exercises whatever, I was reluctant to repeat my question and so for years, wondered, and meditated on what Laban might have meant with his enigmatic answer.

But gradually I realised that Laban's intention was to sway the reader into the " Fünf Gedankenreigen " (5 dances of thought—subtitle of the book) and so encourage him to *move on*! In this way Laban's book may very well be called " a collection of exercises."

It was characteristic of Laban's teachings never to give concrete answers. In this way, readers of *Die Welt des Tänzers* will never find convenient final statements, but rather will experience that each chapter

leads on to yet more questions and encourages the mind to find its own answers.

Here is the great master, Laban, the dancer and most unusual teacher. To him finality meant a "full stop to life," a product of the Nietzschean "Spirit of Heaviness." But life is movement, change, transformation, quest. . . .

Thus Laban taught his pupils to move on, to search and find their own solutions; and so we learned to dance and never rest at a standstill.

Thank you, Laban, for having answered our questions by asking more! We might have liked to anchor ourselves to a concrete answer —but you sent us on towards the stars.

Kurt Jooss,
(Dance-School Director and Ballet-Master, Essen and Düsseldorf.)

I should love to follow the editor's request and "write of any particular memories I have of Laban—anecdotes, typical remarks and so on." However, I find that this would be a very difficult task which I cannot hope to fulfil. This is so, I think, because of Laban's versatility and of his manifold activities. I cannot remember any anecdote or any single remark of his which I would call typical of him. Typical of him, I think, is this very versatility and secondly the fact that all his activities and all his endeavours have one centre only. This centre is, the problem of movement.

A superficial observer might think that by making so many apparently unconnected experiments Laban would lose sight of his goal. Close investigation reveals, however, the unity of Laban's work as a whole. Typical of Laban is his agility in approaching a problem from various sides and in applying the knowledge obtained from such varied research to a variety of practical efforts. One proof of this versatility of Laban is the variety in the professional line of the members of the Art of Movement Guild. Typical of Laban also is his pioneering in applying his art of movement to various fields of activities. Usually he sets the first authentic practical example and then transfers his attention to another task. The range of Laban's activities is so large that he must leave most of the working out of partial problems and the application of his art of movement to practical jobs, to his adherents. The consequence of this is the far-reaching efficiency of his ideas and activities on the one hand,and a typical pioneer's lot on the other. A life full of work and inventions has endowed him with praise and acknowledgement but not with adequate riches. Typical of Laban is, last but not least, his finding the answer to a problem by intuition and making it known, leaving it to future investigation or future practical experience to prove it. And usually he has been right!

Albrecht Knust,
(Dance Notation Specialist, Essen-Werden, Germany.)

A performance of *Faust II* was to be given on Laban's birthday. I was asked to buy the birthday present, but there was only a very little time between the last rehearsal and the performance. So I was in despair because I had to bring along the costumes for the boys. Half an hour late I arrived at the theatre, and was greeted with much fury by my colleagues. But Laban only said, "Leave Ell Corret alone since she is here now."

After a good performance Laban came into the cloakroom to ask me what had happened. Pouring with tears and very scantily dressed I presented our gift. Laban laughed heartily and comforted me.

Ell Lang-Corret,
(*Dance School Director, Munich.*)

How good that he was here!

How good that he is still here!

We hope and pray that this inspiring spirit will be here for a long time to come!

Harald Kreutzburg,
(*Dancer, Seefeld, Tirol.*)

When I met Rudolf von Laban in his school in Hamburg, I was greatly impressed by his fascinating personality. Although at that time I could not quite understand his philosophy of the Dance, his discourse played upon my phantasy.

With his *Tanzbuehne* I made my first appearances touring through Central Europe. My father, being the Director of the Royal National Theatre in Yugoslavia, arranged a concert tour throughout the country. Simultaneously Laban gave lectures and informal talks which were received with as much enthusiasm as the theatre performances.

Rudolf Laban is a warm human being, a great teacher, and a person of dynamic strength, sensitive in dealing with individuals and in relation to any group of people with which he finds himself confronted. In Zagreb, a group of persons interested in the Arts became so enthusiastic about this new dance movement that after the termination of our tour arrangements were made for the whole company to stay there several months longer. A little theatre was given to Mr. Laban where he could create and experiment with new works. In one of his books, Mr. Laban talks of this Yugoslavian sojourn as one of his most creative periods.

During my last trip to Europe, I visited Laban in England. Although years have passed, the spiritual contact was unbroken. His enthusiasm, inventiveness and interest in the Dance, his explorative mind keeps him young and active.

I am forever happy that I was fortunate to be a pupil of the great father of the Modern Dance—Rudolf Laban.

Tashamira (Vera Milcinovic)
(*Dancer and Dance Teacher, New York, U.S.A.*)

In one of the smaller towns of Germany, during one of our tours, we were all dressed for the performance and ready to begin, when someone discovered that all our percussion instruments, gong, triangle, drums and so on, were missing, for a reason that I have now forgotten. So Laban went to the good woman of a restaurant in the same building as the hall in which we were to perform, and asked her to lend us her copper and other pans, and wooden cooking spoons and tins. The performance began, and with much fun on our part, was a good one!

Inge Fuld-Roon,
(*Pretoria, S. Africa.*)

I was fortunate to be able to follow Laban's path, to take from his rich store that which set fire to my imagination, giving wings to my spirit and enriching my life, so that it became full and creative. His world, the world of the dancer, guided me and gave me interest, inspiration and zest.

Wishing the great magician many more fruitful years to come

In gratitude,

Max Terpis.
(*Physiotherapist, Zürich.*)

1922-24

The characteristic significance of Laban's work lies in the universal appeal of his dance conception.

Consequently the use of these methods in the solution of all dance problems becomes apparent. This requires much effort and is not as simple as the use of a set-dance or historical dance technique would be.

One must not escape into past traditions as is frequently the case in Germany at present, rather one should use tradition to help one solve the new artistic problems that arise.

Laban, through his theory of space, notation and clear understanding of dance forms, his intellectuality and his universal appeal, is a signpost to me.

I consider myself lucky to have been a pupil of his.

Karl Bergeest,
(*Ballet-Master, Stadtischer Buhnen, Cologne.*)

Although much had been beautifully and correctly written in the past about dance, and the technical requirements needed, never had there been a suggestion that the most important aim in dance was to be found from within.

It was left to Rudolf von Laban to state this:

"All artists, and many thinkers and dreamers are dancers, and so fundamentally is everyone. Dance means knowledge, vision and creation such as the scholar and man of action seek to accomplish."

These words taken from Laban's book, *The World of the Dancer*, are only a small glimpse from the rich thought and life of this great artist, who not only introduced dancers, musicians, singers, actors and stage managers to the source of dance and the knowledge of movement, but also brought it to pedagogues, architects, doctors, athletes and laymen.

Therefore I send my gratitude and deepest admiration, remembering my dear friend Rudolf von Laban on his 75th birthday.

Olga Brandt-Knack,
(*Ballet-Mistress, ret., State-Opera, Hamburg.*)

April, 1924. My first lesson in the Laban School. There were about thirty pupils and Mr. Knust was the teacher. We were very busy, and I, as a newcomer, was keen to do everything perfectly well. After a while Laban entered the room, went along our circle and looked at us. I was full of awe and worked hard. Then I heard his voice: "Dies Fraulein macht's verkehrt" ("This Fraulein is doing it wrongly!"), and realised that it was I of whom he spoke! That was the first time Laban took any notice of me.

Winter, 1926-7. Laban's School was in Wurzburg. He was touring with the dance-group all over Germany, and had left me in charge of the school-management, time-table, a lot of lessons to give and a number of pupils to cope with. Of course there were many questions arising every day, and quite difficult ones which I did not dare to decide myself. So I wrote to Mr. Laban to ask him. But no answer came. I wrote again, but again had no answer. I went on writing letters and asking questions and suppose that Mr. Laban found in every town where he arrived a letter from me. At last I saw no other solution of my problem than to write a long list like a questionnaire *No. 1, No. 2, No. 3* and so on up to *Nos. 16 and 17*. After three days I got it back, all questions answered, and at the end I read: "*No. 18*. Is Snell a silly goose? Yes! Laban."

Gertrud Snell-Friedburg.
(*Choreographer, London.*)

So much has been said and written about Rudolf Laban the great founder of the Modern Dance Movement, that I want to restrict myself to a few words about this remarkable man as a person. We met many years ago, but I only got to know him here in England. With the passage of years and closer collaboration in work I can call myself lucky indeed to have gained a friend whose readiness with help and advice has been of great value to me many a time. He seems to have a sort of second sight coupled with intuition, and a sharp sense of recognition of whatever the person who is asking his advice really needs at that moment. It has happened that he actually spoke of what had been latent in my mind with an uncanny certainty. With the tolerance that is so typical of great

minds, he so completely puts himself into the other person's place that he would advise him for his own good even if it would hurt him himself.

May his seventy-fifth birthday be a new beginning of many years to come and of giving his help and inspiration to all who meet him.

Adda Heynssen.
(*Composer, London.*)

Wurzburg, Summer, 1926.

In good weather we worked high up in the Guttenberger woods, in the grounds of the sculptor Arthur Schleglmünig.

Some sections of the community objected to the scanty clothing (brassière and shorts) we wore for work, and soon long articles appeared in the local papers denouncing Laban's "nudist culture." People crept round the grounds "to see something interesting."

One day I saw an unpleasant-looking tramp who insisted upon seeing the "nudists" at close quarters, and who threatened to write dreadful stories about us for the papers if we refused him admission. So he was allowed to come and watch.

After a time he went off bitterly disappointed and muttering: "But you *do* wear something, and you *work*!"

In June, 1927, we travelled—80 dancers—from Bad Mergentheim, where the Laban School was established at that time to the Dancers' Congress in Magdeburg, where "Titan," "Septett," the "Ritterballet" (music by Beethoven) and "Night" were performed for the first time. They were all met with great interest—some with keen appreciation, some with wild disapproval. During the performance of "Night" there were cat-calls and whistles. The young dancers stood hesitant and nervous at the back of the stage not knowing what to do. Then Laban cried: "Well, whistle also—that whistling down there is nothing!" Putting his key or two fingers (I don't remember which) to his mouth he blew loudly with the dancers joining in. This raised our spirits and *con fuoco* we danced until the curtain came down.

Susanne Kabitz-Braunschweig.
(*Dance-School Director, Wolfenbüttel.*)

In Hamburg, as well as his dance-stage, Laban started the first movement choir for lay people. I had collected some students and young workers together to form a speech choir, and had formed a way of verse-speaking which relied mainly on the rhythmic-melodic elements in the verse for its effectiveness.

"That is just what I am looking for," said Laban, because he was wanting his dancers to perform scenes from "Faust II" to the accompaniment of verse-speaking rather than instruments.

And so we came to make our first experiment together, "Faust II," part of which was danced to the accompaniment of my verse-speaking choir.

It became a sensation in conservative Hamburg. Everyone connected with the dance, stage or literature came to the first night, and after the

first strangeness had worn off, the audience became highly enthusiastic, as were the Press notices afterwards. At last inspiration had led to a completely new form of stage presentation.

The youth of Hamburg became very enthusiastic. They started to speak and to dance. Not only those interested in the arts, but also members of the law and medical faculties, and even young university lecturers began to move rhythmically. Even the prosaic sons of business men, and notorious snobs fell, for a longer or shorter time, under the spell of this new means of expression.

The next achievement of this kind was the production of the " Chained Prometheus," by Aeschylus, in which speech, movement, and percussion instruments were all used. Unfortunately, for this stage professionals had to be brought in. This caused considerable difficulty, as this new method of production was so foreign to the professional actor.

But this form of dance presentation in the theatre did not last. There was no financial backing for its further development. There was no money to build a hall suitable for this type of work. The first enthusiasm began to subside, the amateurs had to consider their careers, and some of them were studying for exams: and this new art form claimed the whole person. Also the dance theatre could not afford to experiment indefinitely. So Hamburg became prosaic and conservative once again. . . . But sometimes, when I meet people who " belonged to it," who are now dignified men of science, state officials and business men, or elderly grey ladies, we look at each other and there is a mutual sparkle in our eyes.

Vilma Mönckeberg-Kollmar.
(*Director of Speech-Choir, Hamburg.*)

The Open-Air Theatre in Berlin in 1936. It is the last rehearsal of the great dance drama " The West Wind and the New Joy." The last Act still isn't clear, and the choreography is incomplete. The practices go on and on without success. And the dress rehearsal is next day. The thousand participants, both professionals and amateurs, become nervous and restless. Why doesn't Laban do something? Everyone waits expectantly for a word from him. But Laban never moves. His public appearances are already viewed with disfavour by the authorities, and in this instance might endanger the production. And so the tension grows, until it is almost at breaking point. Then, the miracle happens, the master gets up, gives a few directions and all the difficulties are solved. There is a feeling of relief and admiration; more than that, it becomes clear to us all that we have just experienced something very wonderful, in fact, the emanation of genius.

It is that which, amongst other things, I have most admired about Laban, his instinctive and intuitive feeling for good, logical and harmonious form.

Grete Wrage von Pustau,
(*Dance School Director, Nürnberg.*)

Dear Mr. Laban,

I send you my very best wishes for your 75th birthday. It is now over thirty years since we first met, and I think back with joy to the wonderful time when you had your own dance stage here in Hamburg, and we, who were still young then, used to wait for each performance with great excitement, wondering what new ideas you would produce for us. I particularly remember the production of "Prometheus," because I was able to take part in the choir.

Since then we have been able to meet from time to time, and I look back with particular pleasure, on our meeting last winter, when I was able to visit your beautiful Institute and to learn a little more about some of your theories. I was convinced then that many of the ideas on which you are working could also be of considerable significance to someone working on linguistics. I sincerely hope that you will reach a satisfactory conclusion on these matters, and that through print you will be able to make the results known to all of us.

For all future undertakings I wish you all the best.

With greetings,

Bruno Snell.

1925-30

The Mysterious Little Box.

In the winter of 1937, just before emigrating, Rudolf v. Laban stayed for a time in the Franconian district of Vierzehnheiligen, at Schloss Banz in Staffelberg. His reason for staying was a rather unusual one.

We were celebrating his birthday at the time in Lichtenfels. As Laban's curiosity had already been aroused by T. A. Meisenbach concerning my new ideas on the teaching of drawing in a village school, he decided to stop and visit the school. And he felt that in my drawings he had discovered something which had greatly puzzled him, *i.e.*, the unknown state of the subconscious, released into conscious form through the mind of an uninfluenced child. And so he stayed for three months in the snowed up and frozen Banz, as the only winter visitor, in order to study our efforts.

This time when I was able to discuss with Mr. Laban the different forms taken by living phenomena was rich and stimulating. But one thing I shall never forget, and that was the mysterious little box with crystal shapes, which he guarded like a magician, and only opened when he wanted to give a final emphasis to his words. He carried this box around with him through thick and thin, until he arrived and could make further use of it in England.

Andreas Dück,

(*Schoolmaster, Seubelsdorf, Bavaria.*)

Rudolf v. Laban has left an indelible imprint on all those who had the good fortune to study under him. All of us who have settled on different parts of the globe have never forgotten the benefits which we have derived from his teachings of the arts of movement. Laban deals

in ideas and gives the basic principles of expression governing movement; this accounts for the breadth of his influence on so many different types of artists.

As directors of the dance department of the Federal Theatre in Chicago and of our Concert House there, and with our company " The Graff Ballet ", we have composed with an individual technique based on Laban's theories. They have opened the door for the dancer to move with truth and authority.

Laban has not only influenced the dance but has enriched the theatre as a whole. We can particularly appreciate the impact his teachings have given to all forms of the theatre as we are the founders and directors of the " Theatre Art Centre of New Hampshire ", where we have experimented with the Spoken Dance Drama and choreographed original plays and modern operas.

Life has taken many of us out of immediate contact with him but we remember with nostalgic longing the wonderfully inspirational years of study under him.

Our gratitude to him is great and we wish him continued success and fullness of life for many, many years to come.

Kurt and Grace Graff.

My teacher Albrecht Knust told the following story to his pupils—and since a teacher never tells lies it must be true!

When Rudolf Laban and Mary Wigman were occupied with working out the " swings ", and they finally found the last of the twelve swings of the A Scale which leads back to the starting point, it is said that the whole harmonic sequence could be seen as a radiant line in space!

Hanna Hass-Tümmel,
(*Kiel, Germany, formerly Dance School Director.*)

When a genius has a birthday, the papers understandably are anxious to report the best and most noble things possible about the celebrity.

Yet one would be doing the ever-youthful Rudolf von Laban an injustice, if one were not to mention that, in spite of all his magnificent artistic and intellectual achievements, he has at all times remained very much a human being, with endearing weaknesses.

I know, from the unforgettable period when we worked together, that this is much more than a living monument which he has created through his work. Soon, I hope, a comprehensive biography, showing Laban's influence on our century, especially on the dance world, will be produced. But I hope that Laban will enrich this biography, by many happy years still to come.

Fritz Klingenbeck,
(*Director of the Theatre of Vorarlberg, Bregens, Tirol.*)

Here are some of Laban's own words, which have meant much to me:

"Happiness depends not on circumstances, but lies within us. It depends on the building up and developing of inward strength."

"True dance means giving all of oneself."

"How much more expressive a kindly nod or a body tense with hatred can be than a thousand words. Movement speaks to the eye, the same way as singing does to the ear."

"Those who work for love do so without compulsion, and often sacrifice their lives for their work. Dancers work for love, but they are the rulers and not the slaves of their work—the everyday job must not rule one's life, but should serve it. Working to develop oneself and the community is the most important thing in human life."

"Movement compositions, like musical symphonies, are a source of inspiration and healing, chiefly, of course, for those who take part."

Marie Luise Liescke,
Plauen, Voigtland.
(*Formerly Secretary of Verband Der Labanschuler.*)

It was a summer morning at the castle at Lauenstein, in the year 1929, I think. We were having breakfast in the garden. Wasps were swarming round the plates of honey and marmalade, at Laban's table as well. One by one the students appeared, and making a large detour round Laban's table, so that they could have a good look at him, filed solemnly past, saying "Good morning, Mr. Laban." With stoic composure Laban replied to each one. However, the swarm both of students and wasps became increasingly persistent. Suddenly Laban rose to his feet and began slashing round wildly with his serviette, shouting "These damned wasps, they won't even leave one in peace at breakfast time!" Up till then I had never been able to discover whether Laban was amused by this mass-adoration of his students, or whether he found it tedious.

Now, however, by his expressive movements with the serviette, there could be no doubt about it. I watched the scene from a neighbouring table with much entertainment.

Anna Maletic,
(*Choreographer of Zagreb Folk Dance Company, Director of State School of Rhythm and Dance, Zagreb, Yugoslavia.*)

Berlin 1934-35. German Dance-Stage. Some Saturday afternoon. We are rehearsing hard. The door bell rings. One of the boys, who should be at an S.A. exercise and has not gone, but is still wearing his uniform, goes to open the door. Laban is standing outside. The boy, not knowing him, greets him with "Heil Hitler!" Laban gazes meditatively at him, bows and says "Laban."

A spring celebration in the attic of the Laban Institute in Berlin. Fruit-wine was cheap at that time, and did much to add to the ecstasy of the group of pupils. I have been reminded that on this occasion I

declared that I was a pigeon, and climbed through the skylight and danced round the chimney.

Down into the study of our dear Snell came incredible rumours of our misbehaviour. She rushed up to create order, and to save us from broken limbs. But in vain. So she went to ask for help from Laban. He came, laughed, sat down with us and joined in the fun.

Elinor Warsitz-Kannegiesser,
(*Dance School Director, Munich.*)

1930 ONWARDS

May I add my heartfelt congratulations to those of the many others on the occasion of the seventy-fifth birthday of our one and only Rudolf Laban. He is very dear to me and I am full of admiration for his patience during the time we worked together on the Anglicising of his unique thoughts and the subjecting of them to a strictly scientific approach.

At the time he had not been in this country very long and although his vocabulary was often more extensive than mine, many of the shades of meaning and even double meanings of our English words escaped him and we had many long friendly discussions as to the best words on which to base his new science. Even now we find that some of the words we chose do not apply equally to both dance and industry.

I feel sure that Laban will not mind my telling you that once he was called into conference with the heads of one of the largest firms in England, where he was questioned from all sides as to the possibilities of assessing the capabilities of the staff and improving the use they made of their efforts in their work. At the close of the meeting one of the brighter of those present shook the meeting by suggesting that Laban had assessed them all and knew all their faults. However Laban, with his deep sense of humour, was able to put them all at ease by quietly intimating that he never assessed the capabilities of anyone unless he was being paid for it. A sigh of relief could be heard during the silence which followed this sagacious remark.

My greatest regret is that he has abandoned the cold but friendly North and I cannot so often be entertained by listening to the expression of his unique ideas.

A. Proctor Burman,
(*Industrial Consultant, Manchester.*)

We all send our affectionate greetings and good wishes to Mr. Laban on his seventy-fifth birthday, and we remember gratefully how much we have benefited by the turn of fortune that brought him to England.

It was, I think, in 1941 that I first met Mr. Laban. Diana Jordan was there too and I remember only my own timidity and Mr. Laban's apparent sternness. He was suffering from a severe attack of neuritis and his arm was in a sling, so it was not surprising that we saw nothing

of his humour that day. There were many other reasons, too, why life was not amusing at that time, but it was not long before we came to appreciate his graciousness and humour which are always so happily mingled with wisdom and insight. Looking back, I constantly marvel at the patience and forbearance Mr. Laban and Miss Ullmann must have needed in those early days. That first Summer School in Newtown was a wonderful beginning for us. I think we were practically all reserved and inexpressive " gymnasts ", and it must have been very up-hill work. Mr. Laban's English was not very easy to understand in those days, and we worked hard and laughed a lot. When fine we danced on the grass amongst the ducks and chickens. When it was wet we sometimes gathered in a gloomy village hall. There, I remember one morning we sat on the stage to listen to a talk. For some reason I missed the opening sentences and as I slipped into my place Mr. Laban seemed to be talking mainly about " cows ". In my note book I wrote " Cows?" Obviously that wasn't right. Then I tried " Cause " which seemed a more likely bet, but still did not make much sense. By then I was thoroughly out of my depth, but I continued to listen with concentrated fascination, but little comprehension. Afterwards I learned that the word was " chaos ", the German pronunciation of which approximates to " cows! "

Looking down last August from the gallery at Ashridge we saw Mr. Laban achieve an amazing amount on the first day of the Summer School, in one session. It was difficult to believe that the group had not worked together before, and from above it looked incredibly beautiful. This was so *very* far from our early, insensitive struggles at Newtown and a wonderful sample of the fruits of the work.

We hope that, in spite of many trials and hardships, Mr. Laban can look back on this sphere of his work with some happiness and satisfaction, and forward with pleasant anticipation. We wish him " Many Very Happy Returns " of his birthday.

Joan Goodrich,
(*Member of Her Majesty's Inspectorate, Ministry of Education, London.*)

Sir William Slater, who is now Secretary of the Agricultural Research Council, was some years ago an associate of mine and it is to him I owe the great debt of introducing me to Rudolf Laban. It happened this way. We were discussing how best to apply our common experiences to improve the way in which the work-people for whom we were then responsible could get on with their jobs, and he said to me, " Why don't you get Rudolf Laban on to this?" To my everlasting shame I had to say, " Who is he? I've never heard of him."

It may have been two years later when I had not only heard of Laban but discovered a little of what I now know of him and his work, that we were asked to look at some manufacturing processes in a well-known company. Laban and I had arranged to go together to view the land when, alas, it was discovered that he was "alien" (O tempora, O mores) and consequently debarred from entering the factory. So I had to take a

pupil of his. Soon afterwards we reported on our findings and our audience were amazed to see Laban himself perform every movement of each individual worker—2 or 3 dozen of them—and to hear him prescribe improved ways of organising their work. They knew he had never seen them. They had never previously seen the Laban Notation. It may be difficult for Guild members who have become so familiar with Laban's methods to appreciate their amazement.

F. C. Lawrence,
(*Management Consultant, Manchester; Vice-President, L.A.M.G.*)

Although the Laban Dance School in Paris was founded about 1930 by our late friend and great teacher Dussia Bereska, whose life and interests were solely devoted to the techniques of Laban, it was when Jooss won his First Prize at the Grand Concours de la Danse in 1932 that Laban's technique became famous throughout the world.

On the first day of the Concours I appeared as solo dancer with a minor group, struggling between the classical ballet and Greek dancing. When I saw Jooss for the first time, the second day, I realized that it was his type of dancing I was looking for. Mr. Tugal of the Paris Archives, gave me Mme. Bereska's address and upon visiting the class I became terrifically enthusiastic and joined the school. Laban came to Paris occasionally and conducted the classes. All the pupils got an immense thrill when he did this, for he had a very great magnetism in all his movements, and displayed genius in everything he did or said. We were all very excited before he gave the class.

By 1934, with this marvellous training I received from Dussia, I was able to get a contract with a Ballet and travelled across Europe and the Orient on tour doing solo dancing. In 1936 I received my teacher's diploma in Berlin. During the summer of 1937 Laban became gravely ill and came to Paris, where he remained seven months. During this time I helped to take care of him and thus got better acquainted with him. When he got better he gave me some dances and personal training, and when he went to live in England in 1937, on my way back to the States I spent several months in England, where he offered me continued help in the preparation of my programmes, both in Dartington Hall and in London. I returned to the States in 1939 and have conducted classes in schools and colleges. My teacher's diploma and this very marvellous help and technique have enabled me to build up an ever increasing and successful leadership in the Laban technique here. For the past three years I have been teaching at City College, and have my own groups which I teach at Carnegie Hall and in my own studio.

I feel I am very privileged and am most grateful for having been fortunate enough to know and receive both Dussia's and Laban's personal training and friendship. The Space Harmony technique has opened the way for me to find real happiness in myself by teaching others the principles. I do pray that Laban's life will continue into a long

path of peaceful events, so that we may continue to participate in his invaluable ideas and guidance.

Frances Perret,
(*Dance School Director.*)

Message from Martha Graham

We had hoped to include in this issue an article by Miss Martha Graham. Unfortunately, however, she was too busy to be able to write it at this time.

Her secretary writes: " Miss Graham was most pleased to have been asked to contribute, deeply respectful as she is of the invaluable work of Mr. Laban. . . . Her experience in England as a dancer was one of the greatest of her career. It was made doubly rich by the pleasure of meeting so many friends with such deep interest in the dance."

THREE INTERESTING COURSES IN 1954

Members of the Guild may be interested in a short account of three courses held this year in which Mr. Laban has played a prominent part.

Anglo-German Course

The first of these was an Anglo-German course of " The Arts in Education " held for a fortnight during the Easter vacation at Woolley Hall, which is a college for refresher courses for all those employed in the Education Service in the West Riding. The Authority was invited to organise this course by the Cultural Relations Adviser to the United Kingdom High Commission in Germany, following a conference on the Arts held as Köenigswinter in the autumn of 1953 to which Mr. A. B. Clegg, Chief Education Officer to the West Riding, was invited to speak. In planning the Woolley Hall course Mr. Clegg was asked to emphasise the place of the Art of Movement in education as practised in England, and consequently Mr. Laban was invited to assist.

The German delegates consisted of Art, Physical Education and Music teachers in Secondary Schools, corresponding to our Grammar Schools, as well as college lecturers and a general Inspector of Schools. Teachers and Advisers of art and of movement in the West Riding were invited to join the course which also included general Inspectors to the West Riding. The course was planned and directed by Mr. Clegg. During the first four days the members visited Infants, Primary, Secondary Modern and Secondary Grammar schools, to see Movement, Drama, Dance and Art, so that they could see at first-hand the various forms of the Art of Movement put into practice in all departments by teachers without specialist training in Dance or Drama.

The German teachers were extremely sensitive to the educational value of the work for children of all ages and were deeply impressed by

the self-discipline, the ease and happiness of the children in these schools and the obvious absorption and satisfaction they were gaining. The final evening's visit included a class of senior boys who had voluntarily formed a weekly evening drama class with the teacher in the Primary school who had previously taught them. This was followed by a large group of men teachers in Primary schools (all of whom had attended sessional courses) who volunteered to demonstrate a teachers' training class in Physical Education, Movement and Drama.

Mr. Laban joined the Conference at this point and the German teachers were very impressed by the complete absence of self-consciousness of the boys and men, and their obvious enjoyment of the work.

These visits laid the foundation for the ensuing days of talks, practical work and discussions. Without doubt the impressions of the Movement seen did much to explain our faith and interest in this work. But the first session that the Conference experienced with Mr. Laban will always remain to those of us privileged to have been there as one of the most dramatic it has ever been our good fortune to see. Everyone assembled in the lecture room, a pleasant large room with easy chairs, and Mr. Laban proceeded to open the session. Before ten minutes had elapsed everyone was off his chair literally staggering about in the confined spaces, as Mr. Laban led them into an experience of " off-balance " and balance, a riotous scene which would have appeared as remote from the "Art of Movement " to a casual visitor as a street scene after closing hours in a disreputable quarter! But from that moment there was no difficulty whatsoever in inducing all members of the Conference to take an active part in the Movement sessions. On the next day the visitor would have seen an authentic Art of Movement class taking place in the hall where for the first time in West Riding history, Secondary school Art and Physical Education teachers, men and women, German and English, Advisers, Inspectors and an eminent member of Her Majesty's Inspectorate and the Chief Education Officer, were all moving together with complete enjoyment and concentration.

The interest in the practical sessions never flagged and many of the German visitors expressed their appreciation of what was to them their first experience. Their immediate participation was all the more amazing since the German men teachers confessed afterwards to Mr. Laban they had had a secret agreement that on no account would they take an active part! Ten minutes with Mr. Laban had shattered their resistance.

Perhaps one of the most unexpected results was the warmth of appreciation of the German Physical Education lecturer in a men's Training College,whom one might have expected to be less responsive, coming as he did from somewhat formal methods and a very specialised athletic background. The visiting specialists were highly selected, and one wondered if a group of similar English specialists picked from the country as a whole would have been as sensitive to the educational value

of the Art of Movement, but doubtless under the guidance of Mr. Laban they too would have responded as immediately and fully.

Easter Course for Men

The first course for men only was held at the Art of Movement Studio from April 5th-April 10th under the direction of Mr. Laban and Miss Ullmann, assisted by Mr. Graeme Bentham and Miss Adda Heynssen as pianist. It met with a good reception and a group of thirty men from various spheres of education assembled for this pioneer course. They comprised actors, art teachers, representatives of University Departments of Physical Education, County Advisers, Training College lecturers and a teacher of Movement engaged in therapeutic work. Naturally, there were many who came full of doubts as to the suitability of the Art of Movement for men, as the work has of course been mainly developed and established by women teachers in this country, but we are informed that no doubt remained at the end of the course and any ideas of the work offering only a feminine appeal were robustly, if not mercilessly, dispelled. The course was evidently satisfying physically to the most energetic members, but to all perhaps the greatest revelation was to experience and realise the all-round participation demanded from mind, body, imagination and individual personality. It was evident that all who took part left the course with a different attitude towards Movement Training and the educational and recreational contributions in their widest sense of the Art of Movement. Such a short course, it was realised, was insufficient equipment for teaching Movement, but a unanimous wish was expressed for a course of longer duration.

Modern Dance Holiday Courses. August 17th-27th, 1954.

This course was again held at Ashridge College, Hertfordshire, and was attended by eighty-eight students, mainly teachers from all kinds of schools, together with representatives of Her Majesty's Inspectorate, training college lecturers and advisers in physical education, who came from all parts of the British Isles, Canada, Australia, the United States and Germany.

Unfortunately Mr. Laban and Miss Ullmann could only be present for the first week, but they gave a wonderful impetus to the course especially through a most memorable lecture-demonstration given by Mr. Laban. Mr. Laban stressed the importance of the recreational aspect and contribution of the Art of Movement to present-day life and said that he wished to be thought of not as a specialist in Drama, Dance, Industry or Stagecraft, but as a Re-Creationalist in its deepest and widest sense. Those of us privileged to have worked in close collaboration with Mr. Laban know that this is indeed his role in life, and that in it he is a supreme artist. His talk led the thoughts of all beyond the confines of their personal and professional boundaries. Watching, one could see the expression of wonder rising in all faces, and that visible attitude

which denotes a reaching out of the whole personality to new realms of thought and ideals. It encouraged all to bring a sense of perspective to their study during the course and an acknowledgement of wider aims than the achievement of mere teaching techniques.

The small number of men who attended had a daily class alone with Mr. Laban and afterwards with Mrs. Bodmer into whose production group they entered later with zeal and enjoyment.

The course was divided into two parts this year. One was for those particularly concerned with primary schools, the other a general course including dance technique, observation of movement, dance presentation and the study of composition, all at both elementary and more advanced level.

The Primary course included dance and percussion, dramatic movement, and classes with Lisa Ullmann on the relationship of visual pattern-making with movement. The physical education side of skills and agilities was directed by Elma Casson and Elsie Palmer.

All students took part in a choral dance to the music " Carmina Burana " by Paul Orff, symbolising the Wheel of Life which as it turns shows the different aspects of life. This was arranged and directed by Sylvia Bodmer and proved a most inspiring theme and a memorable experience.

The staff included in addition to those already mentioned, Diana Jordan, Veronica Tyndale Biscoe, Marian North; pianists were Adda Heynssen, and Phyllis Holder. The Treasurer is Enid Webber and Elizabeth Logan has succeeded Ursula Bevir as Secretary.

Summary and Tribute to Mr. Laban

The three courses described may appear to have no outstanding significance; innumerable courses in different aspects of the Art of Movement have been held in which Mr. Laban has participated, or for which he has been directly responsible, but as I had been asked to contribute an article to this special number of the Guild Leaflet I felt that these courses did in fact mark another milestone in the progress of our work in the British Isles. It is my firm conviction, and surely that of many others, that the direction of the slow but sure revolution in physical education which is taking place is entirely due to Mr. Laban's influence, guidance and philosophy over a period of fourteen years. His influence will, of course, affect many other branches of life of which I am not competent to speak, but in the care and nurture of our children, our succeeding generations, we undoubtedly owe him and always will, a great national debt.

When I use the words " physical education " members of the Guild will know that I do so in the widest possible sense. The significance of the mastery of movement and its expressive purpose in the growth of children is something which was hardly realised in comparison with what we now know, and the results of even our very humble efforts to give

children opportunity for a full flowering of their potentialities have revealed them in ways which have amazed and moved those who have seen the results.

What is it that we have seen? Certainly not a new system of physical training, a new type of dancing, or a new way of dramatising: we have seen different children and different teachers, and a different relationship growing between teachers and children. We have caught a glimpse of a different kind of humanity; children and teachers who experience not pleasure, but real happiness, wholeness, vitality, self-discipline and tolerance, through the creative participation in what we term the Art of Movement. This is why Mr. Laban quite rightly insists that he is a recreationalist, and why if any of us have had any success with our work it is the sort of success I have indicated and not an impressive new system of gymnastics, dance or other activity. Above all, I believe that Mr. Laban has kept us humble by his own humility and realising the vast field of knowledge, experience and wisdom which he keeps behind him, and his unabated search for greater understanding, we know that we must travel slowly and surely and test what results we have against our own standards and values of human behaviour, and the way children in our care respond, not only as dancers, games players, gymnasts or young actors, but as personalities.

Fourteen years ago this summer I was privileged to meet Mr. Laban at a holiday course which I had helped to arrange in London with Louise Soelberg and Leslie Burrows, then directors of the Dance Circle in London. It was the last month of calm before the storm of war broke over London in the Battle of Britain. This Easter, 1954, German and British teachers assembled at Woolley Hall, united in the Art of Movement in common enjoyment and interest under the guidance of Mr. Laban—a body of teachers to whom this work was entirely new but who were immediately able to recognise its significance in the education of people. Whatever differences of opinion we may have had over the teaching of the other arts, and these were hotly discussed, there was no disagreement as to the value of Mr. Laban's approach through the medium of Movement. This is one of the milestones. The second is, of course, the Men's Course, which showed that there are men in all branches of the educational world ready and anxious for information and guidance in this work. A most significant milestone, for our regret has been (and one shared by Mr. Laban) that the Art of Movement has until recently been developed mainly by women. We should all agree that until its contribution is found to be equally valuable to men and boys that the foundations will not be complete. Now we look forward confidently to a parallel development, for apart from this course held at the Studio for men only and so warmly supported, there is no doubt that the interest of men teachers in some parts of the country is now well alight.

The third milestone is one of many along the same route. This year's Modern Dance Holiday Course marks the fourteenth year of Mr. Laban's guidance, for the little course held in London on that hot July

Rudolf Laban in 1919.

Laban in the early nineteen-twenties (with Ruth Loeser).

Rudolf Laban in his workshop at Dartington Hall, 1938.

Rudolf Laban : October, 1954.

in 1940 was Mr. Laban's entry into the educational orbit in this country. I remember with what excitement and delight Miss Goodrich and I met him and Lisa Ullmann for the first time. It was out of this meeting and the following Conference arranged by the Ling P.E.A. that the Modern Dance Holiday Courses originated and which provided the only means for many years by which our teachers and other educationalists could meet and study with Mr. Laban. I am sure that I speak for all who at any time have attended these courses, when I conclude with a deep and affectionate vote of thanks to Mr. Laban for the personal help and encouragement he has given to us so unfailingly and so continuously over these eventful years, and above all for the steady vision he has given to us of the only worthwhile aim of our work, to bring as far as our limitations allow something of his own spirit and practice to the art of developing human happiness and well-being.

Diana Jordan.

REFRESHER COURSE FOR PROFESSIONAL MEMBERS,

October 8-10th, 1954

Once more, and with pleasure, about thirty members including a sprinkling of associate members assembled at Lilleshall National Recreation Centre in Shropshire for this week-end course. The purpose is to provide for revision and refreshment in the professional work of members, to widen their knowledge and interests through discussion, talks and practical experience in the art of movement.

The members received an encouraging message from Mr. Laban, and we had the stimulus of having as our teachers Lisa Ullmann, Sylvia Bodmer and Marion North. Adda Heynssen joined us again as accompanist, after her return from America.

Last year's theme of " *Shape and Flow* " was continued as our study. The Course started and ended with practical sessions—firstly with Mrs. Bodmer who both extended and enthralled us with a swirling eddy of spiral movement, a charming study on Flow and Shape with musical accompaniment from a Beethoven waltz. This was followed by lively and thoughtful work on movement observation guided by Marion North. Her own perception and logical development in observation of our efforts were at once an amazement and a spur. Miss Ullmann, with fluctuating shapes and changing flow, led us towards more thorough observation and to discriminating selection in movement, through the practical experience of an intriguing study using advanced scales of harmony in movement and through the exact use of movement notation.

The evening period was centred on " Problems of the subject, rather than problems of the work." Many aspects were considered, among

which the following brief statements may be of interest to those who were not present:

i. Acute movement observation (in its refined form) may be lost without practical experience.

ii. Our greatest need now is not as it was ten years ago—for release and an outlet at first—but now to progress further for clarity of purpose, for direction and the harmonising influence of movement, and for the practice of selection. We need to know what we require. In this self-analysis a knowledge of movement notation is an important factor.

iii. On the quality of the participation of an observer, it was agreed that the right observation makes for the right contact between observer and observed, that we should observe in a relaxed and objective way (difficult for most of us to do). A teacher should aim to observe real movement factors and not add psychological ones, and to look for those that are constant and not just of the moment.

Finally after a remark that it was necessary to know what we are looking for, it was said and agreed that much humility was needed in observers.

Anthea Platt.

DETAILS OF MEMBERSHIP

We welcome to the Guild the following new members: —

Associates :

Miss M. S. Bacon	Cheshire
Miss J. D. Barrett	Kent
Dr. E. J. Bodmer	Manchester
Mr. Gordon Brandreth	Vancouver
Miss N. Bristow	Cardiff
Miss M. Brook	St. Albans
Miss P. Browne	Cambridge
Miss A. M. Crawford	Liverpool
Mr. F. Culver	London
Miss J. Dale	Surrey
Miss M. V. Davies	Dudley
Miss J. Dickinson	Lancashire
Miss J. H. Dixon	Yorkshire
Miss M. English	Yorkshire
Mr. R. H. Fritzsche	Switzerland
Mr. E. C. Foggs	Sheffield
Mr. S. Gordon	Blackpool
Miss E. Greenhalgh	Lancashire
Mrs. R. Griffiths	Birmingham
Miss I. H. Hall	Yorkshire
Miss V. Holdway	St. Albans
Mrs. J. E. Lambe	Surrey

Miss M. M. Lewis - - - - - Cardiff
Miss K. Lewry - - - - - Surrey
Miss C. Luker - - - - - Yorkshire
Miss B. Meek - - - - - Birmingham
Miss E. Morriss - - - - - Lincolnshire
Mr. C. Norman - - - - - Newark
Miss J. Ogden - - - - - London
Miss G. Osborne - - - - - Warwick
Miss B. J. Owen - - - - N. Carolina
Miss R. J. Pearce - - - - - Wiltshire
Miss C. Pettard - - - - - London
Miss C. Platt - - - - - - Walsall
Mr. E. Richards - - - - - Liverpool
Mrs. I. Richardson - - - - - Sussex
Miss M. A. Rosewarne - - - - - Kent
Miss M. J. Rubart - - - - Warwickshire
Miss R. M. Speirs - - - - - Surrey
Miss A. H. Stapleton - - - - - Brighton
Miss D. Stratton - - - - Lancashire
Miss C. H. Thane - - - - - London
Miss G. A. Thomas - - - - - S. Wales
Miss M. A. Thomas - - - - - London
Miss J. Turton - - - - - Birmingham
Miss J. R. Warner - - - - - Middlesex
Miss E. R. Waugh - - - - Pembrokeshire
Miss A. Wethered - - - - - London
Miss M. E. Wilkins - - - - - Kent
Miss H. M. Wilkinson - - - - - Rugby
Miss E. Wiseman - - - - - Surrey
Miss S. Wright - - - - - Hertfordshire

Graduate :

Miss O. Carr - - - - - Scarborough

Affiliated Groups:

Art of Movement Studio - - - - Surrey
Avery Hill Training College - - - - London
Lady Mabel College of Physical Education - - Yorkshire
London Dance Group - - - - London
Merseyside Dance Group - - - - Liverpool

Congratulations to the following Associates on obtaining *Graduate* status:

Mrs. G. Jones - - - - - Derby
Miss E. Williams - - - - - Carmarthen
Miss V. Willmott - - - - - - London

SECTIONAL MEMBERSHIP

In the tenth issue of the News Sheet (March, 1953), the requirements for **Graduate** Status were published. Those for **Sectional Membership** of the Guild are now printed below.

A Graduate whose experience has accumulated over a number of years which makes him able to train or guide teachers or practioners of Laban Art of Movement may become an **Educational or Industrial member** and use the title E.M.L.G. or I.M.L.G.

A Graduate who satisfies the Council with outstanding original work in his particular art-form expressive of the principles of Laban Art of Movement may become an **Art Member** and use the title A.M.L.G.

It is possible to become a member of one, two or three of these sections.

Candidates should be professionally active in the Laban Art of Movement and must be familiar with the latest developments of the work.

It is necessary for **Sectional Members** to master certain procedures and methods additional to those required for Graduate status: and therefore candidates are asked to give a comprehensive survey of their work. This will consist of: —

(a) A thesis on a scheme of work for the particular section in which the candidate wishes to qualify. This thesis should include: —
   1. Aims on which the work is built.
   2. Means (detailed exposition of subject matter).
   3. Procedure (method of application).
   4. Personal outlook.

(b) A written Self-Assessment based on Questionnaire.

(c) Practical work: —
   1. Lecture demonstration with a given group.
   2. Session with the candidate's own group.
   (1 and/or 2 at the discretion of the Membership Committee).

(d) Personal discussion with at least three of the Membership Committee.

(e) Names and addresses of at least two referees connected with the candidate's professional work.

The final assessment of the candidate will be based on his ability to guide others in the process of harmonious development of personality and of communication.

Qualification of a Sectional Member is retainable only through membership of the Guild and is renewable every five years by application to the Council.

ACTIVITIES OF AFFILIATED GROUPS

The following groups would be pleased to welcome Guild members at their meetings.

London Dance Group meets at 10a, Newton Road, Westbourne Grove, W.2, from 7—9 p.m. on the first Wednesday of each month.

Secretary: Miss C. Gardner, Parkside, Hadley Common, Barnet, Herts. (Phone: Barnet 5268).

Ipswich Movement Group meets at Fonnereau House School, Fonnereau Road, Ipswich, from 7—8 p.m. every Friday evening.

Secretary: Miss C. Podd, 36 Cobbold Street, Ipswich, Suffolk.

Manchester Dance Circle meets at Manchester Training College from 6.30—8 p.m. usually every Monday.

Secretary: Miss H. Kamberian, 6 Ladybarn Crescent, Fallowfield, Manchester 14.

Merseyside Dance Group will meet at I. M. Marsh College of P.E., Barkhill Road, Liverpool 17, at 7.15 p.m. on January 28th, March 11th, May 6th and June 10th, 1955.

Secretary: Miss C. Carless, 1 Sandon Road, Wallasey, Cheshire.

West Riding Movement Study Group will meet on Saturday, March 12th, 1955, at East Leeds Occupation Centre, Nowell View, Marchills Lane, Leeds, 9, from 11 a.m., and for a weekend course at Woolley Hall, near Wakefield, during the weekend of May 20th, 1955.

RUDOLF LABAN

[*Extracts from an article in the October,* 1954, *issue of "Scope," Magazine for Industry; reprinted by kind permission of the Editor.*]

All men of goodwill who employ labour will tell you that their men are more important to them than their machines. In doing so they voice the profound truth that despite the ever-increasing perfection of the machines and our dependence on it, man (with all his imperfections) remains the unknown and deciding factor in industry.

Tempting as it is, it is unwise to compare them, for the machine wins hands down. It is everything that man is not—calculable, tireless, obedient, and precise to fractions invisible to the human eye. In fact the only thing it has in common with man is that it, too, can break down. One would think that man must be grateful to these intricate and willing helpers who take the sweat out of his toil. Yet it is obvious to all but the most superficial observer that the more important and perfect the machine becomes, the more bored and frustrated grows man. This boredom, this sense of being part of a machine and therefore less of a man, is a form of invisible dry rot infecting and invading all levels of the indus-

trial scene. It is the canker at the heart of twentieth-century over-industrialised man. Bigger and better playing fields, bigger and better pensions, bigger and better personnel departments are palliatives, but they are not the answer. The answer—like the sickness—lies in man alone.

And in man and the rhythm of his movements, Rudolf Laban found it. Mr. Laban came on the industrial scene via the ballet and the stage. Long famed all over the civilised world (except, alas, in Britain) as the leading figure in the art of movement and its interpretation, he is the inventor of *Kinetography*, the method of describing movements by symbols—a form of shorthand rather like a music notation, in which whole sequences of movements can be accurately written down and fluently read. So accurate is this remarkable shorthand, that its users can perform an entire ballet, or execute the movements used at a machine or work bench, or describe the characteristics of a man seated talking at his desk, without ever having seen them—as a musician reads his score or a secretary her notes. This method—or, more accurately, this science—or movement study which Mr. Laban has invented and perfected is so remarkable that at first its significance is difficult to grasp. Certainly it is not easy to explain. But if we think of human movement as we should *—as the outward and visible symbol of man entire,* his spirit mirrored indelibly in every conscious and unconscious reflex movement he makes —we have *for the first time in human history* a complete diagnosis of him which allows of no error and cannot lie.

If this seems an impossible claim, let us put it more simply: with a little thought and effort man can give (and does give) a completely false picture, both to the world and to himself. He can hide his thoughts behind words or charm; he can smile at his enemy; he can simulate enthusiasm, honesty and loyalty; a spurt of energy when necessary can cover a congenital vacillation; a show of strength when the boss is looking can successfully camouflage the weakling. There is only one thing which no man living can alter or hide—*his basic unconscious movements.* (It is, for instance, absolutely impossible for anyone to change his gait—the natural unconscious rhythm of his walk. By effort he can change his posture or his stance, but the natural rhythm of his movement, hurried or slow, even or uneven, fluid or jerky, does not alter one jot from childhood to the grave). Imagine, therefore, what it means to interview a man for a job—a workman for a machine, an executive for a desk, a salesman for the road—with all the superficialities stripped from him, and his true potentialities revealed through the revelations of his basic movements. A minimum of mistakes. An end to guesswork. But, most important of all, an end to boredom and frustration in industrialised man. The right man in the right job is a contented man, working to his best potential, his interest fully engaged.

Rudolf Laban was born in Hungary, though the family is of French descent, and he cannot remember a time when he was not fascinated by people and their movements. His desire to master the secrets of

physical and mental effort led him on a long course of study, experiment, and research in Paris, Berlin, Vienna and other centres of learning to study the arts and sciences he deemed essential to the student of movement, among them mathematics, physics, chemistry, physiology, and anatomy. Abandoning the academic for the practical, he then studied primitive and changing man at first hand—the natives of Africa, the American Indians, the peoples of the Near East, Mexico and China. For many years Director of Movement in the Berlin State Opera, and one of Europe's most famous choreographers, it was here that he worked out his method of movement annotation, Kinetography, which carried his name and methods to the world. Then he turned his attention to artisans and working people, and all over Europe centres were established in his name for working men and women who came for advice on the strains and stresses involved in their various occupations. Unable to continue working with the Nazis, who saw in this theory of freedom and fulfilment through rhythm re-education a threat to their own harsh indoctrination practices, Mr. Laban came to England with some of his pupils.

Unknown but to a handful of enlightened people, his exile at the beginning must have had some bitter moments. Till then, as a nation, we were very backward in appreciating man's capabilities in dance and at work, sport being the only outlet for man's urge to movement. But the whole of Rudolf Laban's teachings proved, and were based on the fact, that not merely in sport but in their work the right rhythm brings a new and continuous happiness to men. Today Rudolf Laban has his headquarters and centre, The Laban Movement Study Centre, at Addlestone, Surrey. In many British schools children are being taught by Laban methods. For several years now there has existed a Laban Movement Notation Bureau in New York, which controls its use in the U.S.A. Most important of all, from industry's point of view, is his link-up with Mr. F. C. Lawrence, the pioneer industrial consultant, of Paton Lawrence and Co., Manchester. Although Britain was the last to hear of his work, there is no doubt that through The Laban Lawrence Test for Selection and Placing, this new scientific treatment of the " human factor " in industry will, in time, spread from Britain throughout the industrial world.

This fortunate association which was to bring Laban's methods to industry's own doorstep, came about during the early days of the war when F. C. Lawrence found himself confronted by an insoluble problem. . . . The Tyresoles factory, staffed because of war emergency almost entirely by girls and women, ran into difficulties when it came to the struggling girls piling heavy army and transport-type tyres on piles 7 ft. high. No one had the answer, for it was obviously beyond female strength. Lawrence put it to Laban. " Easy ", said Laban. " She doesn't need strength. All she needs do, is start to swing it, using all the levers of her body." It was then found that from the first easy smooth swing the tyre of itself took momentum until it landed easily, and of itself, on

the top of the pile at which it was aimed. All that had been needed was for the girls in batches of twenty—thirty to be given preliminary Laban movement training in suppleness and control of body movements. . . .

It seemed to us, studying many of the case histories and talking with Laban-Lawrence trained observers who are always present at interviews, sitting quietly observing and recording the applicant's movements, that among the system's finest achievements is its ability to take square pegs out of round holes. Take the workman whose rate of rejects is unusually high, who is always grousing, who is a potential trouble maker. On several such occasions it has been proved that the man is neither deliberately nor congenitally stupid or incompetent. Observing him at his machine, annotating his movements, it invariably happens that the man is unsuitably employed. His natural movement may be quick and fluid, whereas the work he is on is slow and jerky. This constant and unconscious source of irritation in doing work contrary to his natural rhythm, cannot but produce a careless and discontented worker. Another's natural rhythm is slow and contemplative, and he is on a conveyor belt that demands fast and automatic action. Poor man, no wonder he is increasingly absent with petty illnesses, and bedevils foremen and supervisors till he gets his cards and good riddance. But that man put to handwork, such as finishing, in which his latent craftsmanship finds natural expression in slower movement and the use of his head, is a splendid worker. It is frequently not the bad worker's fault that he gets a bad name and his cards. *It is the fault of those who put him in that job, ignorant of his true bent, unable to assess a man on his true worth by his movements, there for all to see could they but read them.* Also, as Mr. Laban points out, many a good apprentice is ruined for life, by having his natural rhythm stamped out by a foreman or supervisor who makes him work against his natural slow or quick, fluid or jerky pattern. Unless rescued in time, such boys will never make good workers, will never develop to their full potential, will never rise to the jobs they could have taken. . . .

The Laban-Lawrence test is for one purpose only: fitting a man for his job and measuring the man for the job. " The first test is finding out how many capacities a man has; how many he lacks; and, most important of all, how many he can acquire. Having measured him against his job, we proceed to the general aptitudes—his approach to the job, his ability to get on well with others, his adaptability." All the time the observer is taking down in kinetography not just the little individual movements a man makes, but his essential pattern—which is his one constant factor. So that it doesn't matter if he is nervous, keyed up, off colour. His basic movement remains constant and reveals his true self. *For movement is the outward expression of the spirit.* . . .

How from the dance and the stage came Laban's interest in industry? " It happened twenty-five years ago," said Mr. Laban, " when I was directing a great pageant in Vienna. The cortège was four miles long, with 10,000 people taking part, and over 400 crafts represented. There

were Guild dances and a few occupational movements and rhythms—bakers, shoemakers, milliners, umbrella makers, etc. This gave me the opportunity to go into factories and workshops to study their basic movements. To my surprise, these people started to complain. Not only about their human and economic difficulties, but that they were tired, over-worked, bored. And from that, I started a sort of consultancy. It worked with the workmen, but not with management. Management was at first suspicious. But enlightened management slowly took it up. Only when I came together with Lawrence at the beginning of the war did I take it up professionally.

" You can imagine how rich this was in experience. People do not grasp how swift, how profound the transition from crafts to industry. There is little craftsmanship left. Scarcely any at all in industrialised countries, though quite a lot remains in agricultural countries. But in man himself craftsmanship lingers deeply." It was during these studies, due directly to the pageant, that Rudolf Laban discovered the profound truth of *national rhythm* through talking to a travelling blacksmith. This man had made horsehoes in Italy, Alsace, Scotland, and in each country had learnt their way of making them. And the difference was no difference at all. It was exactly the same horseshoe. But it was made to an entirely different rhythm. He showed Rudolf Laban, and Laban found that in Alsace he had been hammering in waltz time, in Italy he had hammered in the quick beat of the tarantella, and in Scotland he had worked to the rhythm of the Scottish reel. This proved to him that there is an ineradicable racial rhythm in man, and all his researches since uphold it. It also taught him the profound truth that man works best to a *communal rhythm. " Community rhythm makes men happy,"* he says. *" Community rhythm is lost in industry, and we must either find it again or replace it by something equally satisfying. Industry is a team work. I always say it is like an orchestra—a happy comparison."* . . . . . .

And here is an early mistake which taught Rudolf Laban a lot. He acted sentimentally and not scientifically. Walking through a chocolate factory he saw a pale-faced girl mechanically wrapping chocolates in their papers. Poor little thing, he thought, doing that dull automatic job. Put her on something else. So they gave her a job of supervising, which kept her actively on her feet. A month later he saw her again, and asked how she liked her new job. She burst into tears. She hated it. She said: " Oh, I had such a *lovely* job. I just sat there and, oh, I had all day to think about what I'd wear that night when my boy friend came to dinner, and what I'd give him and how I'd cook it, and, oh, how would I get him to take me on the river on Sunday, and should I wear this or that . . . and now they make me rush about and count things and people keep asking me questions and, oh, it's all *awful*. . . ." Mr. Laban laughed. " So we put her back to her chocolate packing where she could dream happily all day. This story should cure all that sentimental nonsense about the monotony of a factory worker's life. There are millions of workers who prefer what we call dull jobs—particularly

girls and women—where their hands are mechanically occupied and their thoughts are free to dream. Possibly there are far more workers frustrated through having to think, than not having to think. So long as they are in the right job, that is what matters."

Summing up the benefits to industry which his scientific "human factor" tests confer, Rudolf Laban places harmony first. The harmonious relations between employers and men, the harmonious relations of a man with himself. The two are indivisible. Further, it's sound common sense. How important is an executive to you that you should choose him from outward superficial signs, ignorant of his true self, and pay him a high salary for work he is basically not up to? How important is a machine to you that you choose to man it with someone who is not using it as it could be used, is doing poor work, and blames you for his sense of frustration? . . . . . .

In industry today at every level people's potentialities are at war within themselves. And if there is war within, how can there be peace without? There is only one way, the investigation of the individual qualities observed in movement and the education of executives to understand these movements.

Said this rare and thoughtful man: "Man can die of industry, but he can thrive on it too. The will to work, the dignity of work, the love of work comes naturally only to men who are happy at their work. All we need do, is look deeper into a man's self and discover that which he does best, so that he may do it naturally and with the contentment which comes always with a job well done."

Olive Moore.

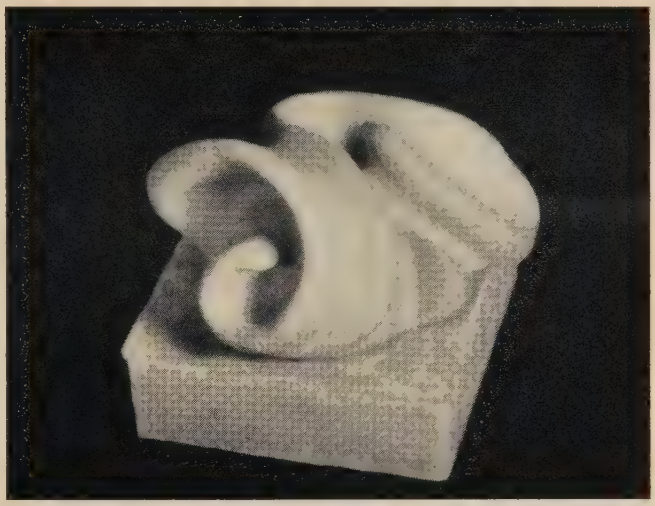
THE BIRTH OF LABANOTATION

Mr. Laban has developed a system of notation which can be universally used for recording movement of all peoples and all times. This is not only a great achievement but a milestone in history. If we consider the musician of today, he is able to study his art by means of the written scores of previous composers. Any works that were produced before the advent of music script are lost. In the world of dance far more has been lost for us. It is extremely difficult to reconstruct any early dance styles although we have such literature as Thoinot Arbeau's Orchesographie, and because of the inadequacy of their written description it is impossible to appreciate fully the value of such things as the Ballets d'Action of Noverre or the intricate dance inventions of Feuillet. From now on there will be a literature of movement and dance and our descendants will be able to study their art as easily as the musician of today can study his. I think we should all realise how indebted we are to Mr. Laban for having presented to mankind this epoch-making invention.

Laban's first experiments in script were for expediency's sake, to remind him of the movement themes in his many orchestral dance com-

intense absorption shown by the students of any age in this work denies an easy achievement in clay.

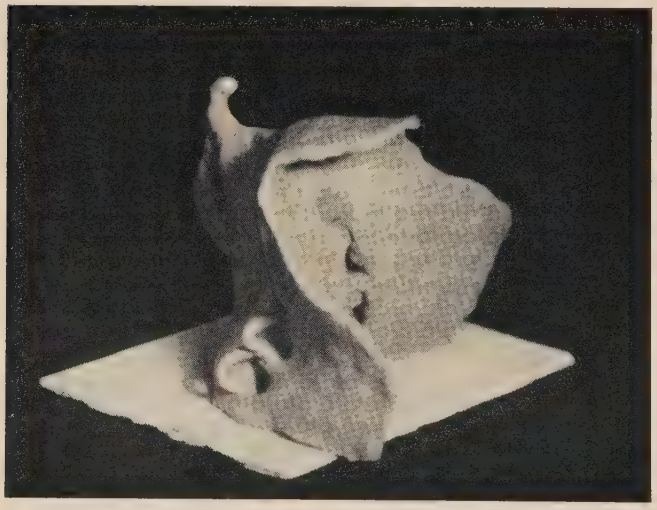
Usually, I try to have the clay in good condition for the students' first session and rolled into lumps each the size of a small football on a slate, or a scrap of flat wood, on the tables, floor or grass out of doors. (But where this is the *introduction* of clay into a school we may well go and dig and prepare it ourselves before this stage is reached.) I have come quite firmly to the conclusion that no subject should be suggested in the first few sessions. The first essential of craftsmanship is to enter into a relationship with the material, not to learn *about* it (that comes later), not to master it, not to use it consciously to express oneself as a means to an end. But the first essential is rather to get to know the stuff, for even clay has its own character, each batch of it



First blindfold model of a social worker who became an art student and later took up pottery as her craft; a very satisfying form to stroke with the hands

differing slightly—to feel round it and into it, to explore its nature, its possibilities and its response to one's approach to it. This is not mystical communion, it is sheer common sense, the distilled wisdom of generations of true craftsmen. It is suggested to the students that they do just this, explore the clay with their fingers—no tools for a long time yet—and if in their pushing and prodding they begin to make a shape which suggests something to their fingers, then they can go on developing this shape, drawing their fingers over and around it, giving it enough interesting variety for the fingers to enjoy pondering over it. They must work on boards or bits of slate which can be turned about so that every aspect is developed—it is significant that one cannot speak of a 'side' of such a model—and, if possible, they should lift it in the palms of their hands and feel it.

As the students get ready to begin, I talk to them quietly and tell them that they can feel alone with that bit of clay to do whatever they will with it. One adult student spoke interestingly of this first experience. 'As we put our bandages on ourselves and one another, there was a certain amount of genial laughing and slightly self-conscious chatter. But the moment we got our hands on to our own bit of clay, we became absorbed in it. All the talk ceased. Although we were crowded together, sitting on the floor of that small room, we became quite oblivious of one another. I forgot everyone else; it was only my own model that mattered, me and it.' That particular silence lasted for more than forty minutes till one or two began to say they had gone as far as they could. It has always been so in my experience, though the silence is, of course, shorter with children. The blindfolding turns them in on themselves and nothing diverts from the present experience.



First blindfold model, with three wave-like wings, by a dancer trained at Sadlers Wells. The string-like loops are threaded in and out of thumb-pierced holes

Of course, the taking off of the bandages, which I suggest we all do together unless someone wants to continue working quietly on his own, is also a profound experience. Just before we do this, I say, 'Now you have been relying completely on your sense of touch, but we want to link that to your sense of sight, for the sake of future work. Draw your hands over your model again and *imagine* how it will appear to your eyes before you look.' The younger children sometimes indulge in gasps of astonishment and squeals of laughter. The adults are more quietly surprised. 'I thought it was much higher.' 'I thought it was bigger.' If they are to go on and develop modelling as an art, it is at this point that the right teaching can help them to link eye and finger impressions so that they will increasingly model in a way satisfying to both.

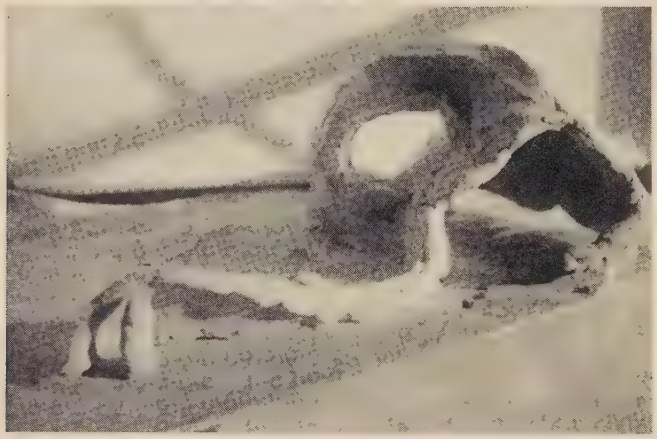
And it is at this point that disappointment can be countered. So often, as long as they were blindfold, they were satisfied by the *real* properties of their model, its relation of forms, its variety of surface, whether they had any thought of representing anything or not. But when *looked at*, immediately the representational elements come uppermost, it is immediately compared to the appearance of the thing in the visible world, with vague associations of commercially produced models creeping in. Then I try to lead those students back to recapture their feeling of satisfaction in the form, the moment *before* they saw it, and persuade them that that

First blindfold model by a boy of 11. Its first form was a simple pillar, rising from the solid base. Then the top was frilled out and another pillar welded on that, which was pressed out in turn. He then announced that it was a candlestick and added the handle and later the wheels, saying, "It's a sort of candlestick carriage, Miss." The whole does have a purposeful forward movement.

satisfaction was a real thing to be rediscovered at any moment by shutting eyes and handling it again. In the case of representations, I tell them that what they represented was a sincere and genuine aspect of the thing, just as true as the *seen* aspect. It was an aspect they *felt* emotionally, and is often more worth representing because it is their personal response to the idea. Sometimes the physiological aspects are strikingly represented, and usually quite unconsciously. One student modelled a head with pointed protuberances below the eyes. She did not seem unduly disturbed by the strange appearance her model presented, but when I asked later which painful illnesses she had suffered from, 'sinusitis' was prominently mentioned. Children and many adults very often leave

the ears completely off a head, even while modelling open-eyed (when children still rely to a great extent on kinaesthetic sensations) because, unless one is one of those fortunate people who can waggle their ears, there is no 'feeling' of the ears as there is of jaws, teeth, nose, or even eyes in their sockets. The cheeks, also, are, to many small children, definite entities, which would have their distinguishing colour in painting, but which are not fully enough described by being part of the whole rounded form of the skull, so they may be added as little balls on the contours of the face.

We usually do blindfold modelling for two or three sessions, or we begin blindfold and each student quietly changes to open-eyed work on the same model as he feels he has exhausted the first approach. On the second or third occasion a subject may be suggested, perhaps a human face, facing *away* so that they can use their own faces, either touching



A first blindfold model by an architect, full of curving stuctural shapes and a sense of space

them or using the inner sensations as an inspiration. When I go round the students, talking to them about their work, I close my eyes and pass my hands over each model to discuss its potentialities with its maker, and often guide their fingers under my hands along certain forms, so that we are speaking from the same viewpoint. And with my own students I encourage them to revert to this shut-eyed appraisal constantly in their later modelling, pausing for a few moments to feel the forms of the thing flow beneath their hands. This helps to develop that sensitivity of the fingertips stressed on the first occasion, and it prevents their falling into merely illustrative modelling, which attempts primarily to represent the three-dimensional form of a thing existing in the world, or into 'painter' modelling which relies on falling light and shade to create the illusion of form, and so loses meaning when seen from another angle. Some students may turn towards carving in a harder and intrinsically more beautiful material—stone, alabaster, wood—some towards the abstract forms of

pottery, but this early experience in blindfold modelling will give to all the essential three-dimensional approach which is so satisfying to the maker and the beholder.

What are the students' feelings about this first contact with clay? One little girl of eleven (this response more often comes when slightly older girls, thirteen or fourteen, meet clay for the first time) moans, 'Oh, I shall get dirty!' and pats it daintly with the tips of her fingers. But blindfold, she allows herself to indulge in her sensations without worrying about her clothes, and in the second week she is eager to begin again. One of the eleven-year-old boys rocks on his seat, crooning quietly, 'It's squelshy, squelshy, and it runs through my fingers like rows of snakes!' An over-sensible young miss of seventeen asks, 'What do you mean, it hasn't got to *be* anything? Everything has got to be *something*!' and tries very hard to model a dog like the one she has seen in shops. But this response is very unusual, and is by-passed by the device of blindfolding.

A young adult student writes of her first experience of clay, 'The clay is very cold and I must work it and hold it in my hands, and move it quickly about until it becomes warm and living. I will make it into a smooth, smooth ball which fits into the hollow of one hand. I will push it thin in the middle like a big bubble which bursts and must be recaptured again by the larger mass. I will make of it a long thing which can be held in both hands at once. I like the feeling of the now warm and moving clay. I should like to have something which is held lightly in one hand but which is within the firm grip of the other. I wrap my fingers caressingly round this thing which is mine and in turn it encloses my thumb within itself. *It is a thing made to be held by me.*' This degree of verbal expressiveness is unusual, but the sensitive awareness is not at all uncommon.

And what are the forms shaped by these blindfold modellers? From the original ball, a convex form, there are two main approaches—to pull out further projections (in the course of which, of course, some hollows will be formed), or to press inwards, enjoying the sensation and the hollows formed for their own sake. Then the delight of edges pressed between the fingers is discovered, either plain curving edges or rather frilled and pinched ones. The discovery that every movement of one's fingers is translated into a form which stays there, solid in the space, is an exhilarating discovery, and this delight in exploring may result in the whole piece being broken up into diverse fancies as new ways of playing with it come to mind. But more clay is always forthcoming. The more surprising thing is how many people, never having touched clay before, produce in those conditions at the first attempt a 'thing' which has formal qualities of its own, which gives them immense pleasure. The relation between rounded and hollow forms—which is the very basis of sculpture—is worked out either in a representation or an abstract shape. Sometimes several such shapes are related in space, as the curving arm of the architect's construction is given definition and a full stop, as it

were, by its quite separate little cone. The work of two adult groups with particular interests (music and dance) have shown this formal structure. The way in which the first physical response is modified by and continues interplay with ideas and associations is quite fascinating.

But while clay offers an unlimited field for unconscious phantasies to be worked out, and while my work with widely differing groups of all ages of children, of girls in Approved Schools, of University-trained adults, youth leaders, and mixed groups of differing nationalities, has undoubtedly thrown up suggestive factors, I am putting in a plea for blindfold modelling as the soundest and most rewarding approach to all clay work, stressing from the start the bodily and tactile relationship with the clay and enchancing the realisation of formal relationships between the parts.

Seonaid M. Robertson.

RHYTHM AND DANCE Part 2.

Many forms of dance exist today—ballroom, pseudo Greek, the revived folk dance, classical ballet—but to the future perhaps only Modern Dance will be seen through its form and its ideals as an expression of the more positive aspects of our time. Though modern dance has been influenced by the dances of many periods and cultures, it does not incorporate these as museum pieces, taking merely the outward patterns, steps and gestures, but instead finds a sympathy with the spirit which gave rise to and manifests itself within such forms, draws upon this and adapts it to the needs of the twentieth century. Ours is an age in which distances and geographical features no longer foster isolation for barriers are dissolved, horizons expanded by new means of communication and travel. The aeroplane and radio have established universal contact and together with newspapers, books and films have effected an interchange of ideas and beliefs. Ease of contact allows not only for the absorption of influences, but the expansion of ideas which may be of communism or Christianity. Where the East has met the West, or the primitive the cultured, it is the cultural forces of the West which have triumphed, but now we do not send out missionairies to convert the savages, but instead, sociologists to study their way of life, their art, their music and dancing. In the study of world dance one is not aware of the diversity of steps and styles, but of the similarity through the common nature of human experience, for if a movement is truly expressive, it will have significance to the Esquimau or the Aboriginal. The creative absorption of many influences and styles, together with an inner seeing of dance, give to Modern Dance a universality.

Similarly, through the study of world music, there are seen divergent trends which have developed through specialisation, and whereas certain of these avenues open on to widening possibilities, others have reached a dead end, and in this respect are not unlike the evolutionary

trends in certain plants and animals for, by over specialisation, their forward progress is restricted. The study of the extremes, the outmost points, reveals musical contrasts, perhaps in the development of melody and rhythm, the refinement of ornament or the brilliance of technique, and as each is the canalisation of some aspect of human creativity, the whole field covered by these individual excursions indicates not only the possible extent of musical art and science, but uniqueness and extension of man.

Free rhythm is often found in primitive song, where the natural flow of words and syllables is simply phrased, stressed and given melody. Primitive language is usually already melodic, individual words often dependent for meaning upon pitch, and in the simplest of songs it may be merely this melody within words that is emphasised. Free rhythm is characteristic of much of the older Japanese music, especially songs with instrumental and drum accompaniment. In the more developed music of Africa or India, rhythmic variations, within a fixed framework, become so complex as to be virtually free.

The theoretical possibilities in free rhythm, which may be utilised by the drummer are phrases irregular in length, separated by spaces of differing size, random schemes of accenting, variations in pitch and timbre of sound, changes in tempo, especially sudden accelerando or ritardando, and variations in texture of musical fabric by spacing and sub-division of beats. The effect created may be one of tension and release, for sounds may hover then swoop, may hang suspended or sweep along, may eddy and swirl like the movements in water.

The first element in the transition from free to fixed rhythm is the fixing of the beat. Once this is effected and sounds are given proportionate time valuation, allowing counting and calculation, rhythmic schemes may be evolved by the principles of accumulation and division. Accumulative rhythms are closer to free rhythm for they are built up irregularly from small units. An example of this is a Bulgarian rhythm—9+9+5+9+7+5. Divisive rhythms are generally the metric rhythms of 2, 3 and 4 beats, which are broken up in many ways to form the waltz, march, gavotte, sarabande, charleston or rhumba. Indian drumming utilises such time signatures or 'talas' as 4+1+2, or 7+2+2, and though accumulative in construction, have something of the divisive principle for the individual elements are liable to intricate subdivision.

Differences in the use of rhythm characterise opposing racial temperament, and the contrast provided between the drumming of Africa and India clearly illustrates this. African drumming makes marked use of strength and whole body participation. It is an approach dominated by sensation. The use of the drum may have sprung directly from the dance, for there is found evidence of stamping pits, holes in the ground covered over with bark and earth, by means of which sounds made in dancing were intensified. Remains of slit drums, made by hollowing out trees, have been found up to 40 ft. long by 15 ft. in diameter, upon which several men stamped producing sounds with their feet. There is

evidence of similar large slit drums in the New Hebrides, groups of them being raised to the vertical to provide sacred drum groves. It would seem that the history of the drum is that as it was reduced in size so it became more refined in its sound, for in spite of the vigour with which the African approaches his drum, he is extremely sensitive to the sound produced. To achieve power in drumming the African does not use individual fingers, but the hand flat, cupped or occasionally with fingers extended. The main beats used in the larger parts of Africa are the centre beat using the whole of the palm, the edge beat using fingers and half the palm, and the edge beat using the fingers only. These three beats may be played open, allowing the skin to resonate, or muted, where the hand retains a pressure on the drum after hitting, and finally secondary muted beats, in which one hand maintains pressure upon the drum while the other strikes an open beat. Elbows may be used for special effects, while some drums are straddled by the player, who also makes use of his heels upon the side of the drum. The essence of African rhythm is that it is usually the accumulative effect of a group of drummers and incorporates the handclap of dancers or spectators. Although individual rhythms may be simple the total effect appears to the European as one of great complexity, defying musical notation, for each rhythm is crossed against the others. Polyphony is the staggering of voices, whereas polyrhythm is the staggering of rhythms. In placing a rhythm within the whole the individual hears not so much his own rhythm but the change it effects on the total pattern. It is upon such a background of simple semi-fixed rhythms that the master drummer weaves an ever-changing flow of skilful variations moving with or against the others, sometimes reinforcing but more often cutting across them. African music has been precisely notated by a means invented by the Reverend A. Jones, in which a whole group of African drummers were wired up electrically playing their usual rhythms on petrol cans, and the resultant pattern for each drum indicated mechanically on a rotating paper strip.

The more generally known style of Indian drumming is the classical one and this is an intellectual development upon a folk tradition. Folk drummers may use several drums together, or cases even exist of a group of drummers using a large one-sided drum suspended over a smouldering fire to maintain a taut skin. In opposition to this the classical drummer is usually a solo artist, making use of a double-headed drum, or two single drums, one for each hand. Though the folk drummer uses marked accenting, this is imperceptible in the classical style, rhythmic phrasing being achieved by other means. Whereas the African blends his rhythm between the two hands, the Indian uses them with complete independence of each other: thus while one hand plays a rhythm, the other may play the identical rhythm at half or double the speed, and different patterns may be used in each hand of varied length as, for example, rhythms of 5 and 4 which converge on 20. The independent use of hands in this manner necessitates great skill and concentration and is characteristic of

the intellectual approach of classical Indian music. Another aspect of the divided use of the hands has been expressed by an Indian drummer: —

> " The beat (left hand) is like the seam of my coat—that must be there, the other notes (right hand) are like embroidery I may put according to my own fancy over the seam."

In performance the instrumentalist and drummer may rival each other by their improvisation upon the fixed structure of the music, creating variations within or across this, but always arriving together on the first beat of each new phrase—a feat of skill critically appreciated by a discerning audience.

The African and Indian styles illustrate two great opposing traditions which, between them, utilise most of the possible elements which can constitute a rhythm. In forming these principles the first thing of which one becomes aware, is the similar way in which the mind organises the impression of sight and sound. Like the rhythms of primitive and certain peasant peoples their architecture has a relaxation, a freedom of form, of space, and of subdivision perhaps to be found in the individual dwelling, or in the grouping and relating of buildings one to another. In the architecture of later times, be it the Renaissance in Italy, or the Georgian in England, there is a certain rigidity, a regularity achieved through an intellectual discipline. The contrast between freedom and regularity in the organisation of shape is thus paralleled in sound both relying primarily upon spacing, the nearness or distance of adjoining elements, as a means of associative grouping. In any rhythm the larger spaces immediately cause the sound to be felt as groups, while lesser spaces, accents or subdivisions of the beat provide phrasing and other subtle effects within this grouping. By variation in intensity, pitch, timbre or duration, individual beats may be grouped according to likeness or dissimilarity. The dynamics of rhythm is effected when these principles of organisation work in opposition to one another. Thus a sound pattern which evokes two equal but antagonistic forces will not satisfy as a rhythm, but, where one force is allowed to dominate, the lesser one provides a counter tension to it.

Drum patterns may be analysed according to their spatial organisations and their variations in strength and time valuations, into the elements of Weight, Space and Time. One element may predominate in any style as in the African emphasis upon Weight or the Indian upon Time, but generally the three factors are blended together. Sudden changes provide the sharp contrasts in drumming and gradual changes the subtleties. Smooth transitions are achieved by changing only one quality at once, thus a time rhythm may first have accents introduced and then spaces opened up within it. Such changes may be made and the essential character of the rhythm maintained, or the original form may be completely obliterated. In changing, a rhythm may slowly expand or contract, or by moving the stress on to the weak or missing beats may be ' turned inside out,' spaces in a rhythm may be filled in from

the centre or the edges. Whole groups of beats may be equally accented to stand out together from the main rhythm and similarly, by the use of pitch may be raised above or sunk below it. The longer rhythms not only have more variety of form, but allow greater possibilities of change. They present an architectural silhouette or skyline in which distance in space between elements corresponds to extension in time, in which visual emphasis becomes one of accent and where graduations in height to depth represent pitch. This skyline may be smoothly flowing or jagged, as if broken by the sharp accents of towers and spires. It may have the monotonous regularity of a suburban roofscape or the irregular groupings as if of domes and minarets. Forms may be clearly shaped or embroidered with the most delicate of ornament. In changing rhythm, this skyline may dissolve and reform itself in infinite ways.

Rhythm may be associated with dance in different ways. The repetition of a simple rhythm eventually exerts a hypnotic influence upon the dancer who may be borne along ecstatically by it, perhaps being stirred by the drummer into frenzy or being allowed to lapse back into tranquillity, and when so possessed by rhythm the dancer knows nothing of time. The relationship between dance and drummer is a purely personal one, it has nothing to do with stage dance, for the presentation of such movement to an audience, who, only able to experience through sight and sound, cannot participate in the timeless world of the dancers. Entertainment for the eye and ear alone needs contrast, the dynamics of sudden change, and to achieve this rhythms and dance movements need to be prearranged. The drummer can no longer rely upon the unconscious processes or improvisation, but must be able to remember and repeat his patterns. In modern dance, rhythms may be used in both of these ways, either to emphasise personal experience, or to be co-ordinated with dance for presentation, and it is of great value when used in the first manner to realise that the personal movement rhythms of a dancer may show an inclination towards one of the elements of Space, Weight or Time. Space, Weight and Time rhythms will induce a dancer to move in a particular way, and naturally a dancer who prefers to move in space will move more spontaneously to a space rhythm, and when influenced by a weight rhythm, will move with weight, but with a marked secondary emphasis upon space.

It seems surprising that man may be gripped, even transported into ecstatic states by the mere succession of beats upon a stretched skin, and even more fascinating is the fact that the power exercised by sound over us emotionally, may be achieved within a strictly mathematical framework. Primitive rhythm is developed out of purely unconscious processes, in performance it arises from feeling and is sustained through sensation. The drummer joins with the dancers by means of his whole bodily participation in producing the rhythm, enjoying the sensation of fine touch or of tremendous strength. In the history of musical development the change from freedom to restriction is paralleled by the control of feeling by the intellect. In the great cultures of the past

various priests, wise men, philosophers and others have decried the older and 'barbaric' rhythms which have evolved naturally, and have attempted to condense the others into some 'perfect system.' Thus Plato recommended the prohibition of the older and more complex rhythms, in his ideal state, and suggested that musical instruments be limited to lyre, guitar and pipe. In China Confucius opposed loudness, crescendo and decrescendo, and suggested instead that music should be mild, serene and dignified. Completely intellectual rhythm, is produced by, and only stimulates the mental side of man. The body does not actively participate in the production of the sounds for it is only the mechanism which lies between the idea and its realisation, actual movement being restricted to the wrists and fingers. We have no rich tradition of rhythm, and in consequence cannot produce rhythms with the spontaneity of the primitive. In creating a new vocabulary of music for modern dance ours must be a conscious approach, but one in which thought draws upon, but does not dominate, feeling. The division between thought and feeling in the life and nature of modern man is symptomatic of our diseased times and in opposition to this it is the aim of modern dance in an educational or staged form to achieve their integration. The very existence of the fields of science and art indicate the two different directions into which the thinking—feeling energies of man have been extended. Human temperament and aptitude has inclined to one or the other and at the extremes are found either the complete intellectual, who inhabits a world of abstract thought, or the artist who lives immersed in feeling, neither of whom can easily adapt himself to society due to his personal unbalance. Society needs the creative thinker and the more thoughtful artist if the thought and research of the scientist are to be productive and if the artist is to find himself a significant place in the social pattern.

In teaching rhythms the two temperaments are seen, for the thinking person quickly perceives the structural forms and possibilities of rhythm and yet may be able to make little more of it than mathematics, while the feeling person, though possessing an initial aptitude, and showing a greater sensitivity in handling the drum, often makes little progress due to an inability to adapt rhythm to number. It would seem that the ability to handle factual material in a creative way is a pre-requisite for drumming, and experience has shown this to be so, for in teaching rhythm among different student groups it has been the architects who each time have shown the greatest aptitude and self development. The similarity between constructions in architecture and rhythm have been outlined, and it would seem that standing between Art and Science, both architecture and rhythm necessitate the integrated use of the thinking and feeling processes.

A detailed analysis of the intellectual and emotional constituents of rhythm is of great value for its application in an educational sphere, and this will be undertaken in the concluding article.

Michael Leonard.

BOOKS WRITTEN BY MR. LABAN

Year	*Title*	*Publishers*
1920	"Die Welt des Tanzers."	Walter Seifert, Stuttgart.
1926	"Des Kindes Gymnastik und Tanz."	Stalling, Oldenburg.
1926	"Gymnastik und Tanz für Erwachsene."	Stalling, Oldenburg.
1926	"Choreographie."	Eugen Diederichs, Jena.
1928	"Kinetographie Laban."	Universal Edition, Vienna, New York.
1935	"Ein Leben für den Tanz."	Carl Reissner Verlag, Dresden.
1941	"Effort."	Macdonald & Evans Ltd., London.
1948	"Modern Educational Dance."	Macdonald & Evans Ltd., London.
1950	"Mastery of Movement on the Stage."	Macdonald & Evans Ltd., London.
1954	"Principles of Dance and Movement Notation."	Macdonald & Evans Ltd., London.

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LISTEN AND MOVE IV.

(a) Clitter Clatter Music, (b) Quiet Mood, (c) Voice and Percussion, (d) Boy and Girl Dance.

Record No. TP446 is suitable for older Infants, Juniors and early Seniors, and contains twelve short themes specially composed for piano by Geraldine Stephenson. The titles are: —

LISTEN AND MOVE V.

(a) Rhythmic, (b) Melodious, (c) Energetic, (d) Quivery, (e) Ponderous, (f) Nimble.

LISTEN AND MOVE VI.

(a) Brisk, (b) Rocking, (c) Perky, (d) Intent, (e) Lively, (f) Syncopated.

Record No. TP418 is suitable for older Juniors and Seniors, and contains five pieces composed for piano by Adda Heynssen. The titles are: —

LISTEN AND MOVE VII.

(a) Leading into firm sustained movement, (b) Leading into strong sudden movement, (c) Interplay of (a) and (b).

LISTEN AND MOVE VIII.

(a) Girl's Dance, (b) Energetic Dance. Preparatory leaping exercises. Energetic Dance repeated.

The price of each record is 10/- plus purchase tax 1/8. Postage and packing 1/6 per parcel. For orders of £5 and over postage and packing will be free.

Orders should be sent to the Times Productions Ltd., 3 Chester Street, Oxford Road, Manchester, 1.

FORTHCOMING ACTIVITIES

ANNUAL CONFERENCE, 1955

This will be held from Friday, February 18th to Sunday, February 20th, at the Art of Movement Studio, Addlestone, Surrey. Details will be circulated later.

FESTIVAL OF MOVEMENT AND DANCE

The Art of Movement Studio has been asked to contribute an item of 15 minutes to a Festival of Movement and Dance arranged by the Council of Physical Recreation, at the Empire Pool, Wembley, on March 26th, 1955, at 2.30 p.m.

This is a unique opportunity to show Modern Group Dance to a large audience.

Lisa Ullmann, assisted by Studio Staff, will produce a work for Movement Choir, which will be performed by present students together with other groups of Modern Dancers in the London area.

This performance will surely be of interest to Guild Members and their friends. Others items on the programme include: National Dancing by mass teams from England, Scotland, Wales and N. Ireland; work by the League of Health and Beauty; Margaret Morris Movement; Imperial Society of Teachers of Dancing (Stage Branch) and others.

Tickets: 15/-, 10/6, 7/6, 5/- and 2/6, obtainable from the Booking Office, Empire Pool, Wembley. There may be party rates for groups of 12 people and over.

For further information regarding fares for groups get in touch with the representative of the Central Council of Physical Recreation in your area.